

THEATRICAL ROSTER FOR SEASON OF 1894-95 IN THIS NUMBER.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXII., No. 819.

NEW YORK: SATURDAY, SEPTEMBER 8, 1894.

PRICE, TEN CENTS.



LULU TABOR.

THE THEATRICAL ROSTER FOR 1894-95.

FIRST INSTALMENT.

OBITUARIES.

GAYETY GIRL—George Edwards, proprietor; J. Madeline, manager; Richard Dorem, business manager; and treasurer; George Clarke, stage manager; Harry Monkhouse, Mr. Reyer, Mr. Bradfield, Mr. Bantock, Fred Karr, Decima Moore, Juliette Newell, Mand Hobson and Nellie Mooney. Tour began New York, Sept. 1.

ALEXANDER SALVINI CO.—Alexander Salvin, proprietor; W. M. Wilkinson, manager; Alfred Miller, business manager; Max Mazzonovitch, property man; William Redmund, John A. Lane, William Harris, Ben Johnson, Antonio Massini, Edmund Day, Paul Casenave, Henry Leigh, George Clark, William Sanders, Max Mazzonovitch, Elmer Delamater, A. B. Gillam, Eleanor Monetti, Mandie Dixon, Auguste de Forest, and Jessie Lansing. Tour will begin Milwaukee Oct. 1.

A SIDE FOR LIFE—Eugene Robinson and James E. Nugent, managers; James E. Nugent, treasurer; Le Grand White, advance agent; Walter Peeler, stage manager; Joe P. Winters, assistant stage manager; William E. Jones, stage manager; Charles Smith, calcium man; R. S. Davenport, proprieator; Harry St. Clair, musical director; Walter Peeler, Harry Drury, Harry Ford, Bert Coote, L. N. Drury, Joe P. Winters, Ed. P. White, Charles Miller, William H. Palmer, John C. Nickerson, Julia Kingsley, Emma Dimmore, Little Phoenix, and May Nugent. Tour began on Aug. 29, Philadelphia.

ANGUSTIA DALY'S CO.—Augustus Daly, proprietor and manager; Richard Dorem, business manager; George Clarke, stage manager; Harry Widmer, musical director; Edward McLaughlin, property man; James Lewis, Henry E. Disney, Cecile Carlyle, Herbert Gresham, Charles Johnson, George LeSore, Mrs. G. H. Gilbert, Percy Kelly, Laura Bassan, Catherine Lewis and Sophie Hoffman. Now playing.

BEDFORD AND BRASSEY'S PLAYERS—Mac M. Barnes and Lou Beasley, proprietors and managers; Tracy Maguire, business manager; Mac M. Barnes, Lou Beasley, Ashley Rush, Edwin R. Wilson, Verne C. Armstrong, Robert Athon, Louise Reming, Carrie Kendall, Maud Phelps, Matic Banker, Little Elm Reming and Baby Cecil. Tour began Quincy, Ill., July 30.

BLISS JEANS—Rosenequest and Arthur, proprietors and managers; A. H. Varley, business manager; Walter Johnson, advance agent; Charles E. Udell, stage manager; W. H. Elwood, Frank Ambrose, Wallace Stone, William Crandall, Elmer R. Graham, Major J. Meloy, Edward Wagner, I. L. Xuper, Columbia Quartette, Annie Buckley, Adelaide Saunders, Mary Maddox, Annie Wood, Maggie Leland and Gladys Laird. Tour began Chicago, Sept. 2.

CHAMBERLAIN'S CO.—Augustus Pitou, proprietor and manager; John Ross, stage manager; Lulu Martin, stage manager; Albert Kresser, musical director; John Foster, property man; Chamberlain's, Daniel Galister, Harry Burleigh, Luke Martin, Frank Peters, J. W. Harpe, C. F. Gottschmidt, William J. Jones, Lotta Lyons, Eddie Stevens, Ha Irene, Clara Hunter, Rita Baker Martin, Grace Burton and Tiny Burton. Tour began Worcester, R. I., Sept. 1.

CHESTER HULL CO.—Chester Hull and Reedy, proprietors; Al. Collier, manager; C. H. Collier, treasurer; Marion Birge, stage manager; C. H. Bradfield, Mrs. C. H. Bradfield, L. E. Morrison, George F. Hall, G. W. Nichols, William Bradley, John T. Murphy, Lester Hamill, Floy Crossland, Eddie Stevens, Alice Bush, Ella Smith, Mrs. Bushnell and Jessie Cassell. Tour began New York, Sept. 1.

CLIFFORD'S LIFE—Gerrick and Collier, proprietors; W. G. Smyth, manager; Thomas Garrison, stage manager; John E. Lindsey, advance agent; James L. Daly, stage manager; Francis Gandy, musical director; W. F. Cain, property man; Gerrick and Collier, Thomas Garrison, J. E. Lindsey, James L. Daly, William C. Wright, William C. Wright, William C. Cain, W. F. Cain, W. J. Hall, R. J. Hall, Helena Collier, Carrie French and Clara Garrison. Tour began New York, Aug. 27.

COOPER CHORUS—Edward J. Abram, proprietor and manager; Ed. M. McDevitt, business manager; John M. Cooke, advance agent; Paul Damer, stage manager; Selby Tapscott, stage manager; Sophie Rossety, property man; Paul Damer, Lynn L. Adams, Frank Codman, George A. Walker, William L. West, Ed. M. McDevitt, John M. Cooke, Selby Tapscott, Eugene Rossety, George H. Cooper, Mrs. Harrison and Mrs. Selby Tapscott. Tour began Louisville, Ky., Sept. 1.

DARBY STUDIO—Sidney R. Ellis, manager; C. J. Walker, advance agent; Alva Hartman, manager; George W. Lynch, stage manager; George W. Clark, stage manager; Charles F. Flanagan, property man; Will S. Hartman, W. H. Turner, S. S. White, George W. Lynch, John C. Ellis, Charles F. Fleming, William O'Connell, Selma Herman, Eva Byron, Catina Jordan and Margaret Owen. Tour began Washington, D. C., Aug. 26.

DEAN'S MARSH—Charles A. Taylor, proprietor and manager; Frank A. Logan, advance agent; Gerrit E. Bridges, treasurer; Charles E. Fisher, stage manager; Professor John Hardin, musical director; William Fenneman, property man; E. R. Haynes, stage manager; Ruth and Pauline, Salvadore Amico, Pedro Maldonado, Billy Hayes, Charles E. Fisher, Ed. H. Hayes, William Fenneman, Luisa Peller, George Duray, L. Hamilton, F. Lammont, Lorraine Roebell, Edna Rooney, Dolly Theodore, Daisy Dixon, Isabel Lorraine and Viola Raymond. Tour began New York Aug. 26.

DEIGHTON'S CO.—Doris and G. W. Deighton, proprietors; G. W. Deighton, manager; J. P. Connelly, stage manager; William H. Davis, business manager; Fred T. Townsend, stage manager; Karl Weinhraum, musical director; Harry Scrap, property man; A. J. McDevitt, Fred T. Townsend, Charles McElaney, Stewart Anderson, E. H. Head, William H. Davis, Karl Weinhraum, G. W. Deighton, Harry Scrap, Nellie Louis Davis, Genevieve Stoy, and Lillian Spelman. Tour began Sept. 1, Sept. 2.

DEIGHTON'S STARS—Sidney R. Ellis, manager; C. J. Walker, advance agent; Alva Hartman, manager; George W. Lynch, stage manager; George W. Clark, stage manager; Charles F. Flanagan, property man; Will S. Hartman, W. H. Turner, S. S. White, George W. Lynch, John C. Ellis, Charles F. Fleming, William O'Connell, Selma Herman, Eva Byron, Catina Jordan and Margaret Owen. Tour began Washington, D. C., Aug. 26.

DEIGHTON'S STARS—Edward J. Abram, proprietor and manager; Ed. M. McDevitt, business manager; John M. Cooke, advance agent; Paul Damer, stage manager; Selby Tapscott, stage manager; Sophie Rossety, property man; Paul Damer, Lynn L. Adams, Frank Codman, George A. Walker, William L. West, Ed. M. McDevitt, John M. Cooke, Selby Tapscott, Eugene Rossety, George H. Cooper, Mrs. Harrison and Mrs. Selby Tapscott. Tour began Louisville, Ky., Sept. 1.

DEIGHTON'S STARS—Robert Sheridan, Hubert Scott, Bert W. Walling, Cecil Kingston, H. M. Murray, L. W. Bremer, E. P. Wood, Clarence L. Duse, George S. Sidney, Louis Marzio, Celia Johnson, Emma M. Curran, Carrie McCallough and Lettie Mabel Taliaferro. Tour began Chicago, Ill., Sept. 16.

DELAWARE CO.—Francis Labadie, proprietor; Hubert Labadie, manager; H. M. Sonnen, business manager; Frank Russell, advance agent; E. G. Biggs, treasurer; H. C. Wright, stage manager; Fred Chapell, property man; Harry Russell, Francis Labadie, Hubert Labadie, H. M. Russ, Fred Chapell, Frank Russell, H. C. Wright, H. M. Solymosky, Dolly Wright and May Loranger. Tour will begin Cincinnati, Ohio, Sept. 20.

LAND OF THE MIDNIGHT SUN—A. Y. Pearson, manager; Ned Moreno, business manager; Edwin Levy, stage agent; Edwin Levin, stage manager; David Levy, property man; W. H. Miller, Eddie Stevens, Eddie Scott, Edwin Levin, George W. Walker, David Burnett, James L. Morris, Harry Webster, Ed. W. Potter, David Lewis, Miss Stevens, Sol Starr, Seth Bullock, Julia Hamilton, Ada Lyton, Ella Bunker and Grace McHugh. Tour began Baltimore, Md., Aug. 26.

DELMAR LANE CO.—C. C. Showalter, proprietor and manager; Victor Lambert, advance agent; Victor Lambert, treasurer; Leora Late, stage manager; Florence Montgomery, musical director; Charles Bean, property man; C. C. Showalter, Vic Lambert, Ruthie Beck, Charles Bean, Charles Burdick, Leora Late, Florence Montgomery and May Woods. Tour began Park City, Utah, Sept. 1.

LEWIS MORRISON CO.—Lewis Morrison, proprietor; Edw. J. Abram, manager; Harry Sloss, advance agent; E. G. Biggs, treasurer; H. C. Wright, stage manager; Fred Chapell, property man; Harry Russell, Francis Labadie, Hubert Labadie, H. M. Russ, Fred Chapell, Frank Russell, H. C. Wright, H. M. Solymosky, Dolly Wright and May Loranger. Tour began Washington, Conn., Sept. 1.

LINDSTAD'S CO.—Lillian Slaughter, John W. Thompson, W. J. Cummings, George Farnsworth, William C. Coffey, William Coffey, F. C. Coffey, W. W. Thompson, Baden Troy, Charles Taylor, William Johnson, George Howard, C. L. Becker, H. G. Coffey, W. W. Thompson, A. B. Astor, A. Bailey, S. C. Coffey, William Coffey, Gertrude Muller, Lydia McMillion, Mrs. William G. Barlow and Jessie Wilson. Tour began Cincinnati Sept. 1.

LOCKWOOD'S CO.—Alma and William Lockwood, proprietors; G. W. Haywood, manager; J. P. Connelly, stage manager; William H. Davis, business manager; Fred T. Townsend, stage manager; Karl Weinhraum, musical director; Harry Scrap, property man; A. J. McDevitt, Fred T. Townsend, Charles McElaney, Stewart Anderson, E. H. Head, William H. Davis, Karl Weinhraum, G. W. Deighton, Harry Scrap, Nellie Louis Davis, Genevieve Stoy, and Lillian Spelman. Tour began Sept. 1, Sept. 2.

EDWIN SHARPLES CO.—Charles O'Malley, advance agent; George A. Allen, property man; Edwin Sharpley, Edwin Sharpley, George E. Knowlton, J. C. Nugent, Harry Alexander, Henry Hartman, George W. Allen, Fannie Forrester, Helen Gould, Charlie Seversen and Grace Fertig. Tour began Massachusetts Oct. 15.

OFFICE BILLER CO.—Will C. Elsler, proprietor and manager; John J. Elsler, business manager; Frank Weston, stage manager; E. J. Powers, property man; Ethel Elliston, Robert Donet, Francis Weston, George F. Farren, Evelyn Evans, Robert C. Chamberlin, Thomas J. Lawrence, E. J. Powers, Helen Weatherby, Sophie Albert, Ethel Hudson, and Barbara Stanard. Tour began New Haven, Conn., Sept. 3.

PAST MAIL (Northern)—Lincoln J. Carter, proprietor; Martin Gordon, manager; Harry R. Pierce

advance agent; Harry R. Robinson, stage manager; James L. Sutherland, property man; Robert H. Gaines, W. H. Stevens, H. S. Robinson, A. C. Spear, W. H. St. James, J. L. Sutherland, Charles Moore, F. W. Wilson, May Buckingham, Emma Butler and Belle Sommers. Tour began Davenport, Iowa, Aug. 20.

FREDERIC HERZOG CO.—W. H. Barry, manager; Freeman A. Howes, Percy Mackie, Horace Herbert, Newton Koken, Hazel Hartson, Jennie Bowen, Georgia Haines and Little Alice Barry. Tour began Elgin, Ill., Aug. 16.

FRIDAY ROYLE and HENDERSON—Floyd Henderson, proprietors; Frank Kelly, property man; Edwin Milton Royle, Lucius Henderson, E. D. Lyons, Harry Allen, Frank Kelly, Adolph Jackson, Selena, Fetter Royle, Zoe Hall, Bert Wharton, Gretchen Lyons, and Ethel Williams. Tour began Duluth, Minn., Aug. 16.

HAMILTON IDEAL THEATRE CO.—A. H. Mainland, proprietor and manager; Frank Lincoln, advance agent; C. B. Coole, stage manager; Frank Kelly, property man; Edwin Milton Royle, Lucius Henderson, E. D. Lyons, Harry Allen, Frank Kelly, Adolph Jackson, Selena, Fetter Royle, Zoe Hall, Bert Wharton, Gretchen Lyons, and Ethel Williams. Tour began Elgin, Ill., Aug. 16.

JOHN ENTHARD—John Enthard, proprietor and manager; Frank L. Moore, stage manager; Charles Smith, calcium man; R. S. Davenport, proprieator; Harry St. Clair, musical director; Walter Peeler, Harry Drury, Harry Ford, Bert Coote, L. N. Drury, Joe P. Winters, Ed. P. White, Charles Miller, William H. Palmer, John C. Nickerson, Julia Kingsley, Emma Dimmore, Little Phoenix, and May Nugent. Tour began Milwaukee Oct. 1.

KELLY'S CO.—Kelly's, proprietor and manager; Frank Kelly, property man; Edwin Milton Royle, Lucius Henderson, E. D. Lyons, Harry Allen, Frank Kelly, Adolph Jackson, Selena, Fetter Royle, Zoe Hall, Bert Wharton, Gretchen Lyons, and Ethel Williams. Tour began Boston Aug. 16.

LOUIS ALDRICH CO.—Edw. J. Abram, proprietor and manager; W. E. Gorman, business manager; N. D. Mann, treasurer; James A. Nunn, stage manager; Peter Reynolds, property man; Louis Aldrich, Theodore Hamilton, Wright Huntington, Frank Kendric, James A. Nunn, James Martin, Peter Reynolds, Frank Ridder, Frank Kneller, John Enthard, Lily B. Sinclair, Helen Desmond, Therese Hillford, Erni Havre, May Homer and Baby Lilian Havre. Tour began Philadelphia Aug. 16.

MARY'S CO.—Edw. J. Abram, proprietor and manager; W. E. Gorman, business manager; N. D. Mann, treasurer; James A. Nunn, stage manager; Peter Reynolds, property man; Louis Aldrich, Theodore Hamilton, Wright Huntington, Frank Kendric, James A. Nunn, James Martin, Peter Reynolds, Frank Ridder, Frank Kneller, John Enthard, Lily B. Sinclair, Helen Desmond, Therese Hillford, Erni Havre, May Homer and Baby Lilian Havre. Tour began Boston Aug. 16.

MAURICE PAIGE CO.—W. H. Rose, proprietor; Wilbur M. Bates, advance agent; Fred Follett, treasurer; Thomas A. Wise, stage manager; Henry Hazier, Ernest Hastings, J. Hay Conner, Thomas A. Wise, Edward McWade, Joseph P. Conyers, Wilson Deal, Norman D. Connors, William McClain, Steve Martin, Harry D. Arnold, Arthur H. Archey, Edward Williams, George H. Brock, John H. Arnold, Al. King, Thomas Williams, Ray Martini, Arthur Denver, H. B. Swains, W. W. Langdon, J. W. Guildtch, Charles Eberhardt, H. B. Rose, Bessie Warren, Amy Paige, Jessie Hanson and Dora Paige. Tour began Bridgeport, Conn., Aug. 16.

MAURICE PAIGE CO.—W. H. Rose, proprietor; Wilbur M. Bates, advance agent; Fred Follett, treasurer; Thomas A. Wise, stage manager; Henry Hazier, Ernest Hastings, J. Hay Conner, Thomas A. Wise, Edward McWade, Joseph P. Conyers, Wilson Deal, Norman D. Connors, William McClain, Steve Martin, Harry D. Arnold, Arthur H. Archey, Edward Williams, George H. Brock, John H. Arnold, Al. King, Thomas Williams, Ray Martini, Arthur Denver, H. B. Swains, W. W. Langdon, J. W. Guildtch, Charles Eberhardt, H. B. Rose, Bessie Warren, Amy Paige, Jessie Hanson and Dora Paige. Tour began Philadelphia Aug. 16.

MISS THE SOWER—Davis and Keogh, proprietors and managers; George W. Sammis, business manager; Charles E. Ross, advance agent; J. C. Huffman, stage manager; Milton Buckner, property man; Henry Lewis, carpenter; Mark Lynch, Frank Bush, Lew Bloom, Charles E. Neill, George A. Wright, Steve Brodie, John Walsh, J. C. Huffman, Irving Williams, J. H. Buckner, Helen MacGregor, Valerie Berke and Isidore Ward. Tour began Hartford, Conn., Sept. 1.

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THE NEW YORK DRAMATIC MIRROR.

Hurford Gilbert, Willard and Kitte Harbeck, and the Masses. Tour began Aug. 6, at Westfield, N.J.

ENTERTAINERS.

BLACK CROOK—Eugene "Tompkins" proprietor and manager; Lawrence McVay, business manager; W. H. Bishop, advance agent; Joseph Johnson, treasurer; Lawrence Morris, stage manager; John Fielding, musical director; Jess Ladd, manager; A. Stratton, ballet master; Charles Collins, George Martin, E. S. Goodwin, Russell Howell, John Morris, John Conroy, William Keeler, John Morris, Harry the Jester, George Arden, John Morris, John Morris, John Morris, Almon Morris, Letta Moulton, George Cooper, Miss Cooper, Dell Gothic, Pearl Imrie, and Virginia Hammett. Tour began Newark, N. J., Sept. 10.

BLACK CROOK—Springer and Wally, proprietors; York Newell, manager; D. A. Campbell, business manager; W. W. Becker, advance agent; D. A. Considine, treasurer; W. H. Lyell, stage manager; Freda Spain, musical director; Harry Keppel, property man; William J. Mills, Charles Graham, Rexford Brothers, Al Morris, R. J. Ward, Harry West, Bob Jackson, Carolyn Clinton, Blanche Mortimer, Edith Crane, Anna Stark, Goldie Thompson, Monet Sisters, Louise Green, Cole King, Madie Major, Grace Wilson, Annie Foster, Emma Rice, Eva Rose, Belle Newman, Annie Strohmer, Julie Brown, Anna Holmes, Anna Sullivan, Florence Fawcett, Blanche Mortimer, Anna May, Ade Roselli, Luisa Leonie, Eva Rice, Daisy Williams, May Prescott, Vera Wilcox, Mary Sullivan, Luisa Wilson, Dunham Wilson, Anna Brooklyn, Jessie Vernon, Annie Holmes, Anna Hardcastle, Vivian Lawrence, Virgil Chuds, Annie Buckley.

DEVIL'S CAUCUS—Charles H. Yale, sole proprietor and manager; George H. Murry, general agent; James F. Ryley, treasurer; W. H. Lovell, stage director; Leon M. Poischek, musical director; Henry Fanneneker, lithographer; A. J. Overpeck, master carpenter; Will Young, assistant master carpenter; W. R. Moore, master of properties; Paul Hess, columns; George A. Manchester, master of transportation; "the Wally," chamberlain mistress; Ernest Evans, Jr., W. H. Lovell, Leon M. Poischek, George Corson, Edward Corson, Al. W. Becker, Will Young, W. R. Moore, Paul Hess, G. A. Manchester, George Corson, Ernest Evans, Bartoletti, Adele Amore, Sadie A. Stevens, Eugenie Gagnier, Vera Vernon, Alfred Holden, Adele Courtney, Laura Zeffie, Gladys Cartwright, Anna Hilton, Lucia Custer, Alice Nolan, Eddie Rice, Fannie Range, Violet Range, Madame Shultz, Mrs. Decker, Mamie Marwell, Eddie Hartwell, Clara Wells, Martha Welby, Rose Watty, Frances Capron, Mrs. Welby, Francis Caron, Lorraine Trixie, and Midget Dancers. Tour began on Aug. 15, at Philadelphia.

FANTASIA—Hanson Brothers, proprietors and managers; Samuel Fletcher, business manager in advance; P. D. Quinn, treasurer; John H. Haslam, stage manager; Henry F. Greene, musical director; Thomas H. Conly, property man; George H. Adams, Leon E. Mof, Alex. Bartoletti, George Coughlin Brothers, William Coleman, William Stanley, Paul Meyer, Nat. D. Jones, John H. Haslam, Monroe G. Douglass, the three acrobats, W. Wohl, H. Malley, Walter Kerril, Eddie Irving, Ned Gunn, Ade. Miner, Eleanor Worthington, Martha Morris, Hilda Haslam and Lucie Shaw. Tour began Brooklyn, Aug. 15.

GIRL—A. V. Pearson, manager; Charles Young, business manager; Charles Walters, advance agent; H. R. Armstrong, stage manager; Fred, Spenser, property man; William Devane, A. C. Henderson, H. R. Armstrong, George Rose, Al. Clayton, Harry Horner, Al. Davis, Fred. Spenser, John Correll, Ned Fane, Will E. Lowe, Sadie Farley, Lotte the Church and Katie Spenser.

SPIDER AND FLY—W. H. Lovell, proprietor and manager; Steve Coney, James A. Kurness, Harry Stoeckle, William Simms, Fred. Elmore Lutz, Kelly and Astor, Florence Case, Annie Santa, Georgia Putman, Mary Cleaton, Annie Brown, Hazel Rivers, Ward Mylne, Carrie Cardine, Louise Reed, Sam Lawrence, Clara Huron, Loretta Mortimer, Lottie Raymond, Maggie Rivers, Nellie Purdie, Nellie Hart, Ade. Shaw, Anna Stone, Kate Wilson, Florence Gloucott, Tilly Morgan, Mary Hardin, Emma Lippman and Lillian Mason.

OPERA.

CHARLES TREVARY CO.—Charles H. Pratt, proprietor and manager; Jack S. Hirsch, business manager; X. H. Hobson, advance agent; George Kenny, treasurer; Simon Esposito, business manager; director; Charles Trevary, Emma Esposito, Sophie Rosina, Helen Van Derhoff, A. L. Gaule, Peter Clark, William Warren, Will or Stevens, Auguste Stevens, S. Danilev, William H. Hamilton and Wm. Schuster. Tour will begin Brooklyn, N. Y., Sept. 10.

CIRCUS.

WELSH BROTHERS—John and E. H. Welsh, proprietors; Col. M. H. Welsh, general manager; John Welsh, general agent; George Welsh, treasurer; Clinton M. Weston, director of amusements; Prof. W. B. Johnson, musical director; Frank and Jim McCormick, George and Lillian Delano, Vincent Koenig, William L. Nelson, James Moran, James Keeney, J. P. Roy, Signor Solani, Boston Brothers and Professor Harry Johns. Season opened Lancaster, Pa., April 1.

MISCELLANEOUS.

SELLERS—Harry Keller, proprietor; Dudley Mathews, manager; Edward Keller, business manager; Owen B. Smith, advance agent; Edwin McCaffery, treasurer; Philip Clegg, stage manager; Charles Morris, stage carpenter; Johnny Stiles, Captain man; Harry Keller, Eva L. Keller, Eddie Hartwell, Damerelle, Barney and Master Johnny. Tour began Montreal, P. Q., Sept. 1.

Managers who have not yet furnished date of their companies are requested to do so at once. If they desire to be mentioned in the word columns of this paper, send names of the managers of their theatrical houses.

PERSONAL NOTES.

Minnie Hank has been decorated by the Sultan of Turkey with the Order of the Crown of Johore. This makes the eleventh decoration received by this actress from royalty.

A concert was given at Asbury Park at the Opera House, recently, for the benefit of the Roman Catholic Church of the Holy Spirit, under the direction of Francis H. Ross. Among those who volunteered their services were Adele Ettinger, Ethel Brothers, James C. Shannon, Charles H. Lester, J. W. Kelly, George H. Wissman, Charles K. Buckley, Bagley and Stewart, Paul Dresser, Dave Fox, Cox Bros, James E. Black, Charles McCarthy, Pete Le Maire, Beatrice Ross, Mrs. Amelia Devin, Loney, Doty, Goulding and Miss Kenny.

Louis Maurer has been re-engaged as musical director for Katie Kempton in Killarney, and is composing new songs for that star. He has also written the music for Tony Farrell's new play, *Garry Owen*, and a grand march that has been successful in Allard, Jr.

Miss Clarence Collins, well known in New York society, known as a singer under the name of Rosalie Blesher before her marriage several years ago, will return to the operatic stage, and is now under the tutelage of Madame Marchand. She will make her debut at Niue on Nov. 1, where she will be heard on *Warrior's Sacrament*, *Juliette*, *Aida*, and *Valente*. In personal appearance she closely resembles Calve that she has been mistaken for that singer.

The "Orpheus Banjo" and "Syrian Patrol," two of Randolph Aronson's latest compositions, were performed by Anton Seidl's orchestra, recently at Brighton Beach. Mr. Aronson's new military march, "The Soldier Boy," has been added to the repertoire of the Seventh and Twenty-second Regiment Bands.

Carl Fischer has just published a useful violin method for the use of students, compiled and composed by Henry Loeffert.

IN OTHER CITIES.

BOSTON.

The patrons of the Holiday Street Theatre were pleased with an excellent production of "The White Squadron," which was presented by a very good co. with distinct and appropriate comedy. The co. includes: W. A. Waites, Elmer Grardin, Gail Force, Tommie Dainger, Frederick Julius, Eddie Post, Frank Brad, Laura Almonino and Robert Mall.

Albin's London Empire Entertainers drew a large audience at Kerner's Monumental Theatre, and presented an attractive bill. In the co. are: Upton, the artless wonder; Nedie Magnier, "The London Contortionist"; Roberts and Dorsey, Mo-Aoy and Davis, O'Brien and Buckley, Kettling and Lord, Mona Wyne, Byron and Bianch, Eddie Evans and Albini.

The attractions at Ford's Grand Opera House this week will be of a local character. The house opens for the regular season on Sept. 1, with George Thatcher in *About Gotham*.

Harriet Academy of Music will open on Sept. 1, with Dark-E Russells as the attraction. The cast will include: Will S. Marquis, W. J. Jordan, Frank E. Allen, Benji, Horace, W. H. Turner, S. S. Wilcox, George W. Lovell, John C. Ellis, Salma Herman, Bea Bryan, Carina Jordan, and Margaret Owen. The Academy has been much improved in every way since the close of last season, and its patrons will be entirely satisfied with the accommodations afforded them.

The Musical Festival conducted at Ford's Grand Opera House last week by Innes and his band was in every way a thorough success.

Mrs. Ada E. Harris, the Harris, Britton and Dean Company, who has been summering at Long Branch, spent a few days in the city last week attending to business connected with the Academy.

Joseph H. Weston, the popular assistant treasurer at Ford's Grand Opera House, will be married on Thursday next to a charming young Washington. After a short trip through New England, Mr. Weston will again be found at his post in the box-office at the opera house, where his courteous attention and kindly manner has won for him the esteem of all the patrons of the house.

May Buckingham, of The Fast Mail co., who has been spending the Summer in our city, left for Chicago last week to join the co. Miss Buckingham has been a member of the co. for three or four seasons, and her good work has been remembered.

Frederick Paoding has been spending some time with us coaching Miss Anna O'Brien. Mr. Paoding has a number of friends in the city and has been the recipient of considerable attention.

Miss Anna O'Brien, a youthful Baltimore débutante, made her initial appearance at Ford's Grand Opera House in *Romeo and Juliet*. The performance was in many respects a surprise. It was smooth and even throughout, and the action moved so easily as though the play had been in rehearsal for weeks instead of days. The Juliet of Miss O'Brien was sweet, girlish, and natural. She is not in the least self-conscious, but her performance is by no means a finished one. She was well taught, and proved that she was an apt pupil, but strange to say, her real talents were shown to best advantage when she apparently disdained her teacher and allowed her own natural impulse to dictate her action. She is earnest and possesses unquestioned talent, is of good height and figure, with features not exactly pretty but mobile, and with a voice sweet and pleasant to the ear but as yet of limited compass and flexibility. Frederick Paoding made a very good Romeo, while the Mercutio of John Malone was a first-class piece of acting. Mrs. Germon was well received and gave a remarkable performance considering her age, as did also the veteran Samuel W. Glenn. The remainder of the cast was in all respects up to the standard.

WILLIE J. O'NEILL, JR.

LOUISVILLE.

The first week of the exhibition of living pictures at the Buckingham closed Aug. 16 to large business. A second week with a change of pictures was begun on the 20th, Calvert's Novelty co. supplying the variety portion of the bill. In the co. are Wallbrook and Champion, Schnepf and Nash, Baker and Gravelle, and Prof. Sherman with a troupe of performing animals. The entire show is a good one, and the indications are the week will be a successful one.

The Avenue commenced the spring season Saturday, Aug. 25, under the management of Bruce and Riley, formers of the Bijou. The old Bijou theatre has been put in fine condition, and under its new name and prospective managers will doubtless be a factor in local business. The opening attraction was *The Wives of Sin*, with Mr. and Mrs. Robert Wayne in the principal parts. The engagement continues until Sept. 1, when Liberty Hall and Living Pictures will be presented for a week.

MacKenzie's open on Sept. 1, with Al. G. Field's Minstrels. Manager Louis Mason, who succeeds Percy Weston, assistant manager, has made many friends during his short stay, and is rapidly getting the house in condition for the opening. There will probably be no changes in the make-up of the house force of attaches.

The new Grand Opera House also opens on Sept. 1, with William Morris and a strong co. in the lead. Director, Manager James B. Camp and Business Manager W. H. R. Belmont very busy men preparing for the event.

Henry Sturz, leader of orchestra at the Auditorium, benefits at that house, at which all of the musical talent of the city will assist. Mr. Sturz leaves early in September for Europe, where he will spend a year in study.

Manager John P. Riley received a number of handsome floral contributions upon the occasion of the opening of the Avenue, and offers an elaborate design from Manager Al. Bourne, of the Bijou.

Thomas Slaughter, professionally known as Harry De Lorean, goes with the Whitney Opera Co. the coming season. He was engaged to support Miss Tammie.

William H. Hall left for the East on Aug. 16 to open season at the Grand Opera House in New York. Eddie Saxon, his co. manager, and Frank Clegg, business manager, are to be his associates.

James McCormick and Fred Southern's Aggregation are billed for appearances here early in October.

Oscar Johnson has left Villa Ridge Inn, going East to rehearse with the W. M. Cross co. Adolph Klauber, another Louisville boy, has also taken his departure. Mr. Klauber will be a member of John Drew's co.

Ada Weisner, the bright little soprano, is visiting relatives here. It is given out that she will shortly marry a Chicago railroad magnate.

Sam McKee, Jr., a brother of Frank McKee, a newspaper man of promise and an authority upon baseball matters, will be connected with the management of Willie Collier. Mr. McKee was at one time dramatic critic of the *Courier-Journal*. He should be a success in his new line of endeavor.

Sherley Crawford, another young newspaper man, is to take a new departure. He joins the County Fair co. playing a good juvenile part. Mr. Crawford was treasurer at Morris' during a part of last season.

CHARLES D. CLARKE.

The Detroit Opera House opened Aug. 19 with C. T. Dakin's drama, *In Old Kentucky*, and if the first attraction offered can be taken as a criterion for future, the patrons of our old reliable Opera House will have no cause to complain during the coming season. It was the first time Dakin's had the opportunity of judging of the merits of a place which has judiciously popularity everywhere. The action was excellent. Lulu Taylor in her personation of Madeline Brierly, the Kentucky girl, was a general favorite. Charles Webster's old Uncle Tom was particularly worthy of mention. Other members of the cast were William Foster, Bert G. Clark, Frank Jamison, Walter Edwards, Louise Closser, and Florence Robinson. The engagement lasted all week. The Fencing Master will open to another new attraction appealed to the judgment of Bretton's week of a in the pleasant form of A Summer Shower, which caused people to crowd into Whitney's Opera House each night of the week. Arthur C. Sudman, the writer of the play, took the part of Justice Ezra Hawkins, a character rich in its quaint humor. Week of Sept. 1, Dr. Cupid. Campbell's Empire Theatre realized all expectations regarding the beauty of its interior when viewed by the public for the first time since its re-

construction. A. V. Pearson's production of Rider Haggard's fantastical *She* was the bill for the opening night, with Sadie Farley in the role of the mysterious Zoola. Week of Sept. 1, Little Trolls. J. K. STEAKES.

PROVIDENCE.

Eight Bells was played to fair houses at the Providence Opera House Aug. 23.

James J. Corbett appeared in "gentleman Jack" and drew good houses. The play introduced Mr. Corbett to his admirers in a most pleasing manner and both play and star were received with considerable enthusiasm. *New Dockside's Minstrels* 25, giving a selected concert on Sunday evening.

The dramatic attraction at Lathrop's Opera House week of Aug. 27, was the comedy entitled *No, and Tuck*, in which Harry Webb, Jack Tucker and J. F. Clark did good work. Following the drama was an exhibition of Living Pictures staged by Frank C. Clark, which was well received. *A Brave Woman* by Frank C. Clark, 25.

Field and Marlowe's Drawing Cards were at the Westminster 25, and gave a variety entertainment that brought forth storms of applause from the audiences. Rose Hill English Folly co. 25.

Newton Myers, who has been playing a short engagement on Lathrop's circuit, gave his regular engagement with his co. on at Lowell, Mass., on

The opening date at Smith's Opera House has been changed from 25 to 26 on account of the extensive repairs, etc., not being completed. The attractions for the coming season, says Manager Albin, are far superior in quality to previous years. Most of them are new and have not before been seen in Providence.

Dr. C. B. Davis, one of our best tenor singers will be one of the soloists at the Worcester (Mass.) Musical Festival this Fall.

HOWARD C. RIPLEY.

MINNEAPOLIS.

The regular season at the Grand Opera House opened Aug. 29, with M. B. Curtis in Sam'l of Possum. The house was filled with a representative and appreciative audience, despite the steady course of attraction of the Barnum and Bailey Circus. Mr. Curtis received a cordial welcome in the title role. Of his support Adelina de Mer, Morris, Coulter, Hensbury, and Chadwick deserve special mention for well sustained work. William Hoy in *The Fortune*, 25.

The success achieved by the production of *Uncle Tom's Cabin* at the People's Theatre week of 25 induced the management to continue that attraction week of 26. Mountain Pink was 25.

Frank L. Perley, manager for Muse, Modjeska, and his bride were in the city 25.

Sal Smith Russell will open his season in Toronto, Aug. 26.

Manager Scott retains practically the same staff at the Grand as last season. Pat Hamm will add to the duties of press agent those of assistant manager.

Manager Scott is to be congratulated upon the excellent line of attractions which he has booked for the entertainment of his patrons during the Winter. The public will not be slow to share his appreciation.

The Barnum and Bailey Show did immense business during the summer.

F. C. CAMPBELL.

NEW ORLEANS.

The beginning of the amusement season in this city is near at hand. The Grand Opera House opens on a with jolly Nelly McEvoy as the star in *A Night at the Circus*. The St. Charles Theatre opens the same evening with Jessie Bonhill in *Playmates*. These attractions will be followed on 26 by Hobby Gaynor at the Grand and Joe Ott in *The Star Lover* at the St. Charles.

The Academy of Music will open with the Barnum, Deacon and Bowes Minstrels.

Manager Arthur Duran, of the French Opera House, returns from Paris the engagement of Miss St. Leonidas to prima donna of *Amelia*, 25, as dancer, dancer and manager, and M. Royal as first dancer.

Henry Greenwell, manager of the Grand Opera House, returns from a business trip to Texas, 25.

A. Chapman, Jr., was to be treasurer in the office of the St. Charles Theatre, where

Frank Harris, of the advertising staff of the St. Charles, has arrived from C. Ziegfeld.

Clark G. Bell, in advance of Jessie Bonhill, is

Lewis C. QUINN.

KANSAS CITY.

The present season has opened earlier than any for years. The Grand opened to crowded houses Aug. 16, with Miss Moore of New York. Eddie Saxon, De Lorean, and Jessie Bonhill as Barnum, Deacon and Bowes Minstrels. The grand opening was on Aug. 18.

The Academy of Music will open on Sept. 1.

Henry Greenwell, manager of the Grand Opera House, returns from a business trip to Texas, 25.

A. Chapman, Jr., was to be treasurer in the office of the St. Charles Theatre, where

Frank Harris, of the advertising staff of the St. Charles, has arrived from C. Ziegfeld.

Clark G. Bell, in advance of Jessie Bonhill, is

Lewis C

The Sainl Orchestra

ANNUAL CONCERTS.

the Summer success. The play was *A Rail-road Ticket*, in which James Kelly and Harry Porter kept the audience in a good humor until the star attraction of the evening, Kiliany's Living Pictures, was brought on.

Columbus—Christopher, Jr.

A crowded house greeted John Drew last evening in Christopher, Jr., by Madeline Louette-Ryley. The story of the play has already been told, and nothing remains to be said but that Mr. Drew and Miss Adams made their usual successes in the numerous comedy scenes, and everything passed off with perfect smoothness. Next week, Charley's Aunt.

Bijou—On the Bowery.

When Steve Brodie made his appearance on the stage to-night the gallery boys yelled and cheered for five minutes; when he knocked down the villain for insulting the heroine, they almost raised the roof, and when he made his leap for life from the Brooklyn Bridge, the cheering was so long and loud that Mr. Brodie was obliged to come forward and express his gratification in a little speech.

Gaity—Russells and Gilson.

The renovated Gaity opened Saturday night with the Russell Brothers and Lottie Gilson as the principal performers. The houses both that night and Monday night were large.

Gaige—the Life Guard.

Joseph J. Dowling and Myra L. Davis as the leading characters in *The Life Guard* pleased a good sized audience on Monday night.

Giorgio PERUGIANI RETURNS.

Giorgio Perugiani returned from Europe on the *Paris* last Saturday. In a chat with a *Hans* man he said:

"I have had a delightful time abroad visiting at the country places of a number of my friends in England. I spent a whole week attending operatic performances in London. I visited Mrs. John Wood at her seaside home, West-Gate-on-the-Sea. She doesn't look today over forty."

"I haven't seen anybody since I arrived this morning, and I'm just as much at sea with regard to matters for next season as if I was still on board the steamer. Tell me, is it definitely settled that Louise Beaudet goes with F. C. Whitney next season?"

The *Hans* man nodded his head.

"Very well, I go with her! It was arranged before I went to Europe that she and I were to appear in *Clipped*. By the way, my brother, Charles Chatterton, is soon to be connected with the management of a well-known theatre in London. An rever."

THE ENGINEER.

The opening performance of Bertram and Willard's play, *The Engineer*, which is under the direction of Johnston and Chapman, occurred at Long Branch on Wednesday last, before an audience that filled the large Ocean Theatre.

The play, the cast, and the production dedicated its genuine success of last season.

The piece, as its title perhaps suggests, abounds in many realistic, mechanical and scenic surprises, tender pathos, and a great abundance of comedy, which together with the specialties introduced make an entertainment well calculated to please all classes.

The Engineer's success seems to be assured. The time is filled solid to April 2.

THE TENNESSEE'S PARTNER.

Cona Van Tassel, the charming comedienne, is busy rehearsing her company daily for their opening in this city on Sept. 10.

Hard times has not entered into the manager's calculations in the organization of this company. In addition to a large and strong dramatic cast, Miss Van Tassel will carry a fine vocal quartette and a number of musicians, who will represent the Rocky Mountain String Band.

After filling engagements in New York, Washington, Louisville and Chicago, the company will make a tour of four weeks in the South, carrying all the scenic effects used for the production of Tennessee's Partner in this city.

IN DEMAND.

Time is opening up remarkably well for Vernon Howard's comedy, *Young Mrs. Wethrop*. Owing to the delay in getting the lithograph work ready the opening date has been transferred from the Buffalo Academy of Music to Binghamton, N. Y. Messrs. Wenzelius and Kemper feel sure of success with the comedy and the splendid company they have secured.

Mrs. Annie Mortimer, widow of the late Gus Mortimer, has been secured for the part of Mrs. Ruth in Wagnalls and Kemper's revival of *Young Mrs. Wethrop*.

Season 1894-95

This grand organization has been reorganized and placed on a substantial basis for the coming season. Concerts will be given in and around this city and short tours made to the different sections of the country, embracing all the principal cities of the United States and Canada.

Many orchestral novelties will be produced, the finest solo talent will be secured, and negotiations are now pending for several of the best known European artists.

Address, for information as to the tours, dates, terms, &c., also for prospectus of the Grand Spring Festival Tour.

H. G. SNOW,
Room 416, Abbey Building,
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New York.

CURTIS AND THE TRIPLETS.

An announcement on the back page of this number sets forth the remarkable business done by M. B. Curtis in Sam'l of Posen at Manager L. N. Scott's "winning triplets" at St. Paul, Minneapolis and Duluth. In this showing there is good cheer for managers of strong attractions and managers of popular theatres.

At Duluth, where Mr. Curtis opened his tour under Duncan R. Harrison's management on Aug. 17, the receipts for two performances were \$1,862.25. The following week in St. Paul, at the Metropolitan Opera House, Mr. Curtis played to \$6,784. In four nights and two matinees at the Grand Opera House, Minneapolis, the receipts reached \$5,231.75. These three engagements were played during excessively warm weather and against magnitudinous outdoor attractions.

Mr. Scott and Mr. Curtis may be equally proud of this splendid showing. It speaks volumes for the "winning triplets" and for the celebrated originator of Sam'l the Drummer. This week Mr. Harrison's star is at the Grand Opera House, St. Louis.

This week Al. Lipman joins the company to play leading business. Alibina de Mer (Mrs. Curtis) is receiving special praise from the press for her acting as Celeste, the adventuress.

Mr. Harrison recently rewrote Sam'l of Posen, and the new version meets with hearty approval from the papers and the audiences.

Besides Mr. and Mrs. Curtis and Mr. Lipman, the company includes Fraser Coulter, Will Hambury, E. L. Walton, Alyn Chadwick, William La Fort, A. C. Deltwyn, Joseph Weaver, Esther Moore, Cordie Davega, and Blanche Weaver.

ABOUT BOSTON'S NEW THEATRE.

Work on the new Castle Square Theatre is progressing so rapidly that there is no doubt that it will be ready to open on Oct. 29.

As with all new enterprises, there appears to be a good deal of guessing on the part of the outsiders as to the class of the house and the policy upon which it is to be run.

For the benefit of those interested it may be said that the Castle Square is located on Tremont Street, about four minutes' walk from the Providence depot. It will be second only to the Boston Theatre in size, the actual seating capacity being 2,200—all folding chairs. The scale of prices is to range from 25 cents to \$1.50.

The decorations have been contracted for with the Benatti Brothers, who decorated the Metropolitan Opera House in this city.

The policy of the management will be to present the best attractions in the field on engagements limited to the strength of the play and the company presented. There will also be several elaborate productions each season. The stage of the theatre, which is 50x70 feet, will be especially adapted for scenic effects.

From the care that is being exercised in selecting attractions, it is evident that the management of the new theatre are determined to place it in the front rank.

PATRICE IN THE KID.

Among the most ambitious farce-comedies this season will be *The Kid*, in which Patrice will star. The attraction, judging by the pains that are being taken to give it a notable production, will make a strong bid for popular patronage.

Hayes and Company, who own the production, and who represent, it is said, a strong financial support, feel that they are now able to launch their enterprise into assured success, since they have secured the able co-operation of Frank E. Morse, who will this season have entire management. Mr. Morse has been associated with comedy all his life. He was eight years with Nat C. Goodwin, Jr., and four years acting manager for *A Trip to Chinatown*; indeed, he was connected with the latter attraction from the day of its birth, and Messrs. Hayes and Company confidentially expect with his able management to have the success of *The Kid* rival in time the phenomenal success of Mr. Morse's former attraction.

The printing, specialties and players have been engaged, and the season will begin at Peckskill on Sept. 26. The next place will be Hudson, Patrice's birthplace, at which town the house is already sold out.

Rehearsals are being held daily at the Grand Opera House under the efficient direction of Frank Tannehill and Mr. Morse.

THE CAPTAIN'S MATE.

Florence Hindley has scored another success. *The Captain's Mate*, in which she plays the leading character, received its initial production at Newark, N. J., last week, and enjoyed the unanimous endorsement of both press and public. The play is mounted on an elaborate scale, the scenic and mechanical effects being a leading factor in the success of the production.

OLD JED'S BIG GOOD-BYES.

Richard Golden's tour of the State of Maine came to an end last week. He played to standing room only at all points including Portland, Bath, Rockland, and Boothbay Harbor. At the last named resort every seat

JUST WATCH US!!

FRANK E. MORSE, our year acting manager of *A Trip to Chinatown*, will this season manage

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POPULATION, 10,000.

BOOKING FOR SEASON 1894-95.

Height of opening, 21 feet; width of opening, 28 feet; height to gridiron, 15 feet; height to grooves, 18 feet; height to fly gallery, 20 feet.

Width of stage, 45 feet; depth of stage, 30 feet.

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A NEW ONE-MAN SHOW.
•OPERA HOUSE, RIDGEWOOD, N. J.; 20 miles from New York, on line R. R. First-class attractions were. Good musical company for opening or holiday date. HARRY HOWE, Manager.

Wanted.

AT ONCE an Expert Manager. Address CHERRY SIDEKICKS, Aurora, Ill.

For Sale. Two large, well-made wardrobes from France. Wall will cheap. Address OPPORTUNITY, this office.

Miss Emily *entremantes*. Serpentine, Spanish dances, and strong novelty: magnificent dresses. 7 West 14th Street.

was sold several days previously to the arrival of the company, all the neighboring islands contributing liberally to the great gathering. It is reported that the audience on the occasion numbered over a thousand persons, including Pauline Hall, who is a cottager in the vicinity.

Mr. Golden's next three weeks are booked throughout New Hampshire and Vermont exclusively, after which is to follow his farewell tour of Massachusetts, beginning at Boston with the week of Oct. 1.

PROFESSIONAL BOXOFFICE.

A dispatch from St. Louis says that in Old Kentucky opened at the Olympic, St. Louis, on Sunday to \$1,500.

If Annie Fording, formerly of the Baker Opera company, will send her present address to *The Mirror*, she will hear of something to her advantage.

A. L. Levi has been engaged by Edwin Knowles to go in advance of Helen Danvray.

Ed W. Dunn has been engaged as business manager of the Louise Beaudet Opera Bouffe company.

Mr. and Mrs. Kendal are expected from Europe this week. Their fifth American tour will begin at Hooley's Theatre, Chicago, on Sept. 17.

W. L. Fursman is getting out the souvenir programme for the opening of the Drake Opera House in Elizabeth. All the scenery is in place. The sale of seats for the first night is very large, and everything points to an auspicious opening. Marie Wainwright in *As You Like It* will be the attraction.

The Fletchers, English jugglers and stilters, arrived last Friday. They are to make their first appearance here at Koster and Bial's Monday.

D. A. Bonta has secured the American rights of Pinero's play, *The Prodigal*, for Marie Burroughs. For some time it has been in the possession of A. M. Palmer and Augustus Daly.

Helen Danvray has engaged Lorena Atwood for a comedy part in *That Sister of His*.

H. P. Minnelli is with the Conservatory Concert company, and not with The End of the World company, as stated by several papers.

Frank Carlos Griffith, manager of Mosswood, writes that he has ordered for that play the finest set of chimes ever turned out by the makers at Providence, and that Dr. Craibtree, the author, has commissioned the well-known painter, Emeking, to paint a thousand dollar picture of Mosswood.

Gilbert H. Spier, the referee, has granted an extension to Samuel Untermyer, agent for the Casino Club, who was allowed thirty days to fulfill certain terms agreed to in the purchase of the Casino on July 31. Canary and Lederer dispute the referee's rights to make the extension, and declare their intention to take legal action in the matter.

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The Styling Doctor Trade column, c.

Alexander Salvini will arrive from Europe on *La Bourgogne* Sept. 9, accompanied by W. H. Wilkinson.

James Horne has been engaged for the leading part in *Old Glory*.

Blanche Walsh returned from Europe on the *Paris* last Saturday. She is to play the part of Kate Kenyon in *The Girl I Left Behind Me* this season.

Mattie Chapin, a chorus girl with the Off the Earth company, was married last Friday at Milwaukee to Frank C. Wakem, of the Chicago brokerage firm of Wakem and Marshall.

Rhea and Odile Music arrived on *La Bourgogne* last Sunday. Mile. d' Dio, a French singer from the Folies-Bergères in Paris, who is to appear at Koster and Bial's next week, arrived on the same steamer.

Edward J. Henley was married in St. Louis last Thursday to Luin May, who is known professionally as Helen Petram. The lady in question had been divorced the previous Tuesday from Achille Tomasi, the musical director.

Maurice Barrymore was privately married recently to Mary Floyd, daughter of the late William R. Floyd, who was for many years stage manager at Wallack's Theatre. The wedding took place in New York just before Mr. Barrymore went to Chicago to play in <i

CORRESPONDENCE.

CALIFORNIA.

OAKLAND.—MACPHERSON THEATRE (Charles E. L. Smith, manager): Edward Harrigan's co. played a good engagement week of Aug. 22-29. Charles D'Amato's Empire Theatre on, to—PEOPLE'S THEATRE (A. W. Benson, manager): George Osborne was successful in the play in Idaho week ending at Lawrence Hailey and Edith Lelement appear in The Player supported by the stock cast week of 27-28.

SAN JOSE.—AUDITORIUM (C. P. Hall, manager): John Drew Aug. 17 to a packed house. Edward Harrigan as James Ward 2-8; Fredman stock co., 18-25.—ITEM: San Jose will be in full dress from Sept. 5 to 12, 9 being the forty-fourth anniversary of Admission Day of California and is celebrated by the Native Sons of the Gold in West. It is expected that 15,000 people will come here from different parts of the State. The parade will take place 10 a.m. and the largest ever held. All the bands in the State have been engaged.

SACRAMENTO.—NEW METROPOLITAN THEATRE (T. J. Cusick, manager): John Drew, supported by a competent co., appeared in Butterflies before a large audience Aug. 18. Daly's stock co. opened an engagement of three nights as presenters Queen in a fair house. Edward Harrigan in Reilly and the like 25.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Lady Wimberly's Fan Aug. 18.—ITEM: Manager Fisher has gone to San Francisco to attend the State Democratic Convention.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Wanser and Lawrence appeared in recitations and whistling solos to good houses Aug. 23, 24.—ITEM: Manager Ryan is entertaining a sister from New York, who is much delighted with the picturesqueness of the locality.

CONNECTICUT.

WILLIMANT.—LOOMER OPERA HOUSE (J. H. Gray, manager): Byrnes Brothers' new 5 bells to a full house Aug. 18. O'Dowd's Tribulations or Watson Sisters 21.

NEW BRITAIN.—HOBBS-LYNN THEATRE (Albert and Lydia, managers): The season opens with Princeton and West, followed by William Harry in The Young Generation 6. A long list of fine attractions is booked for the season.—Opera House (J. W. Ellingson, manager): Opened at with the Watson Sisters to a big house at popular prices. Rice's Grand Opera House co. of Brooklyn week of 12-18.—ITEM: The new Opera House manager, "Jim" Ellingson, is a popular young man. He gave a reception on his opening night to the Watson co. and members of the press.

FLORIDA.

JACKSONVILLE.—PAIGE OPERA HOUSE (J. D. McRae, manager): The season was opened Aug. 27 by Rector, Dulou and Powers' Minstrels to a well-filled house. Fine specimens of Belvoir, Miss. Gaudie, Higgins Brothers, and Anna Zella were decided hits.

GEORGIA.

SAVANNAH.—THEATRE (E. F. Johnson, manager): Harriet, Dorcas and Powers' Minstrels opened on to a crowded house. Pete Conroy, the advertising agent, obtained an injunction for safety, and after procuring his alleged client left the co.

IDAH.

MISS.—COLUMBIA THEATRE (J. A. Pease, manager): Mrs. Foster and Katie Bellows in In Society to a full house Aug. 18.—ITEM: Elberts are being made to organize a guild of Blairstownians.

ILLINOIS.

AREA.—WILLIS'S OPERA HOUSE (R. Lynn Miller, manager): The season opened Aug. 18, with George Froehne's Northern Jass co. to S. R. O. A first-class production. Anna Parker in the title role was quite successful, her work comparing favorably with that of Johnson, Bennett and Jeanne Venner in the character. Harry Compton's important week of Southern Illinois Fair, 27-28; Alice Heywood in Highwood Fair, 19.—ITEM: Pleasant Haven has joined the newspaper house building in Carbondale and the New Music Hall just completed at Metropolis. The latter house was dedicated as by Froehne's co. in June, a large and festive audience being present. The new house at Carbondale will be opened in October. A list of attractions is booked for this circuit.

DOUGLASS.—OPERA HOUSE (C. C. Jones, operator): Lincoln J. Carter's minstrels, The Tropicana, with its unique atmosphere, presented to a fair house Aug. 18. George Froehne's Jass passed after house 24.

EAST ST. LOUIS.—MCASLAND OPERA HOUSE (J. W. Hood, manager): Hobson's Minstrels Aug. 25; small audience. Carrie Lamont in Miss. Hood's Landing 21; fair audience, well pleased.

OKLAHOMA.—SWEENEY THEATRE (R. C. Charles, manager): Although the regular engagement opened in Oklahoma City in a bad house, the manager has decided to give a few performances, and so far he has met with good success, same having drawn full houses, one of them, Richards and Pringle's Review, Aug. 21, playing to a big audience. The Tornado, 22-25, matinee and evening, was presented to good-sized houses. Audience well pleased. Comedy and Fun co. in Hot Springs 25.

NEBRASKA.

WASHINGTON.—OPERA HOUSE (Horrell Brothers, managers): The regular season has opened Aug. 25 with The Actor's Holiday to a good house, notwithstanding the hot weather. Carrie Lamont, J. Managers' Royal; report a fine list of attractions booked for the coming season.

INDIANA.—PAULIN THEATRE (R. L. Lovewell, manager): Stanley May and Roberta White in 26-27 a very pleasing performance to a good house Aug. 26. The American Minstrels co. gave the house minimum entertainment, a very creditable affair, to R. L. G. co. Your company just acted an infarctuator.

WICHITA.—COCO'S HOUSE (Charles G. McCord, manager): The regular season was opened Aug. 27 by Will H. Burton co. as The Actor's Holiday. Paulin's Jass co. 28-29, fair performance to a good house Aug. 28. The American Minstrels co. gave the house minimum entertainment, a very creditable affair, to R. L. G. co. Your company just acted an infarctuator.

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IOWA.—GRAND OPERA HOUSE (William T. Bush, manager): Crimes of Normandy (local) Aug. 28, M. B. Curtis in Sam's of Posen 2.—ITEM: Wm. G. (United Railroad, manager): The Little Ballad singer 19-21; immense business. The Diamond King 22-25.—ITEM: The Twenty Theatre will reopen Oct. 1. Julius Kusef left 20 for New York.—Shamburgh Park closed its more or less unsuccessful season 20.

CARROLL.—MUSIC HALL (B. Dresser, manager): That 20th Aug. 24 fair performance; good-sized audience.—ITEM: Music Hall has a full set of new scenery and a drop curtain.

OTTUMWA.—GRAND OPERA HOUSE (J. M. Jersey, manager): Our goaline to fair business Aug. 20-25.

SPOTS, manager: Carter's Fast Mail to good business Aug. 23, 24; and their usual amount of good scenery. The regular season opens 21 with Roland Reed. The bookings are the best ever known here.

MAINE.

EMPORIA.—WHITELEY OPERA HOUSE (H. C. Whitley, manager): The Marton and Penningtons' Tragi-Comedy co. played a week here in repertoire to a fair house. Maud Atkinson is leading lady.

MONTGOMERY.

WASHINGTON.—OPERA HOUSE (Charles Scott, manager): Katie Putnam Aug. 21; good-sized audience; well pleased. The Silver Wedding 2-18.—ITEM: The Katie Putnam co. closes next week at Paris, Ky. They will go out east in December. Robert Rogers, of the Katie Putnam co., will go with The World 20.

WINCHESTER.—OPERA HOUSE (E. A. Kinneman, manager): The season opened Aug. 22-23. Fair week, with Katie Putnam to come and well pleased audience.—ITEM: The Katie Putnam co. under new management, E. A. Kinneman has leased the house for a term of years and has added it to his circuit.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): The season will open 23-24 Fair week with Mabel Paige in repertoire. A strong line of attractions has been booked by Manager Robertson.

MAINE.

PORTLAND.—LOTINGER'S PORTLAND THEATRE (Charles C. Takesbury, manager): Eddie's Side Show Aug. 21; gave a creditable performance. Richards and Canfield, formerly of Hobart & Tammey, were here in their act, The Circus Clown, 22-25, good business. The Peacock, but still good business. Eddie's Side Show 26-27; good business in old Joe's Peacock Day.—Peck's Red Roy will be the attraction Labor Day.—Peck's Island PAVILION (W. J. McCallum, manager): Miss Holmes 21; good business. Lady Anddy's Secret 22-23; closed. Eddie's Side Show 24-25, a most brilliant success.—ITEM: Miss Holmes performed the number of her Peerless Co. in a complimentary dress at the Grand Hotel, Columbia Island, which was greatly enjoyed by all.—William B. F. Keith, manager, saw the Peacock House 22-23.—J. E. Lewis of Boston, Wash., and Peck's for a short vacation.—William H. Parsons and J. M. Moore were taken the last evening with McCallum's co. this season, because to New York to join their respective co. for the winter.

WATERLOO.—FAREWELL OPERA HOUSE (G. L. Black, manager): Richard Gidens in Old Joe's Peacock 22-23; good business. Two Sisters 24-25; Atkinson's Peck's Red Roy 26; Commercial Drummer 27-28; Thomas E. Sweene 29-30; Calender's Georgia Minstrels 29; Robin Hood 30, 31, 32.

CAMDEN.—OPERA HOUSE (W. V. Lane, manager): The regular season opened with a packed house Aug. 23, at witness Richards and Canfield in their new play, A Circus Clown, many people coming from England. American Boy 2; Standard Theatre co. on; Thomas E. Sweene 7-12.

MAINE.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wilcox, manager): Lost in New York Aug. 18, drew a big house. The living pictures took up three-quarters of an hour's attraction and the audience did not appreciate the fact. My Aunt Sally's dinner at a fair house. A. M. Woodfall, who has started several seasons, William Greer, and Bertie Corcoran are the leading people.—ITEM: The Spider and Fly opened season here 25.—George Francis Tracy gave two of his unique talks at the Academy 26, to interested audience.—The Little Spectator 27; Eddie's Side Show 28; The New South 29; Gandy 30; Eddie's Side Show 31.

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So much of what we do

ANSWER

W. Va.: Grand Open

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AS NATURE**

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HAIR REGENERATOR.
a hair tonic and ensuring of perfect cleanliness which comes in several scents. One application last for months. It is absolutely impregnable to dust or use. Bathing will not affect it for fresh hooker.

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222 Fifth Avenue, N. Y.

1 by [J. R. Green](#) and [L. S. C. Lewellen](#)

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10. The following table shows the results of a study on the relationship between age and income.

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Manufacturers Association, Washington, D.C.

J. B. Hause, W. J. Murray, S. T. Williams, and R. E. Wood

THE USHER



Mr. Dixey is likely to prove an invaluable member of Mr. Daly's company. He is versatile in characterization, and in parts that have a touch of farce or a suspicion of subtle burlesque he ought to win a renown more substantial than that he secured in the *Hayday of Adonis*.

As Sleep in A Night Off Mr. Dixey is most conspicuously placed. When he essayed light comedy some time ago and appeared as a star in *The Solicitor* he disappointed even his most loyal admirers. He demonstrated, in short order, that he was not suited to "straight" comedy work.

Mr. Daly is in a position to utilize Mr. Dixey's talents as a character comedian to their fullest extent, and the present arrangement seems to be a happy one for both manager and actor.

There are a number of sensible albeit trite observations in Mr. Mansfield's paper "Concerning Acting" which appears in the current number of the *North American Review*.

The question whether the actor should be seen in society or whether he should guard his own personality from the public gaze is answered by Mr. Mansfield, who says that "there is no reason why an actor off the stage should not behave like an ordinary mortal and enjoy as much as he may the pleasures of life."

Mr. Mansfield severely berates, however, the actor who bears about him the pungent odor of the coal-tar, and he finds strong objections to characterize the player that assumes eccentricities of dress or deportment for advertising purposes.

Reading this well-balanced article causes wonder at an actor who can set forth such sound views in print as so frequently run counter in word and act to his own convictions.

I don't know why Julia Marlowe's decision to be known publicly as well as privately by her marriage name of Taber should be referred to by the press as "a defiance of tradition."

There is no reason why an actress should not use her husband's name, especially when she marries early. The theory which obtains in certain managerial quarters that an actress is less attractive to the public when she puts Mrs. before her name is stuff and nonsense.

Of course, in certain cases the trademark value of a name might render a change confusing to the public and therefore undesirable. But to assume that playgoers are less likely to be attracted to the performances of an artist because her married state is not kept in the background is foolish.

The woman that dross because she is single interests no account of some other reason than that afforded by the possession of talent.

From Chicago comes the rumor that Julia Marlowe Taber will play in London next Spring at the Lyceum Theatre under Mr. Abbey's management.

The story goes that Mr. Abbey imagines he can duplicate with Mrs. Taber the success secured there by Mary Anderson.

The wisdom or the un wisdom of this belief is something that Mr. Abbey must determine for himself; but Mrs. Taber will do well to look most carefully before she takes the round trip.

Mrs. Anderson's London success was altogether peculiar and exceptional. She opened at a time when there was hardly been a full and gifted tragic actress in all England.

Mrs. Taber is not a tragic actress. Her success here has been due to personal charm and artistic winsomeness. Her quality is gentle, and she could scarcely hope, at best, to set the Thames on fire.

London does not fancy American actors and acting, as a rule. It is not because of prejudice, I believe, but because of a lack of appreciation or of sympathy for our dramatic methods. The risk, therefore, taken by every courageous American player, ambitious to obtain London's endorsement, is great-

greater, indeed, than the honors attaching to that endorsement.

It may be Henry C. Miner, N. C., after the November election. If he gets the congressional nomination in the Third District he will go to Washington for a certainty; but it seems to be doubtful whether Timothy Campbell, Esq., is willing to give place on the Tammany ticket to the well-known manager.

For several years it has been an open secret that Mr. Miner cherishes aspirations to serve his country in Washington. He has many claims upon the support of the Tammany organization over on the East Side, and there is a bare possibility that he will realize his desire this Fall.

Politics are more intricate than management, however, and it remains to be seen whether Mr. Miner will be able to placate the leaders who, believing it better to receive than to give, have accepted Mr. Miner's substantial contributions and services to their cause during a long period with the utmost equanimity.

Acting Mayor McClellan has re-licensed La Regalona and her sisters to appear in 1902. Mr. McClellan, in respect to his attitude toward the children of the stage, is a vast improvement upon Mayor Gilroy.

It is pleasing to note that Mr. Gerry's municipal "pull" is not infallible in all cases.

In certain journalistic quarters it was popular a couple of years ago to accuse A. M. Palmer of favoring foreign authors to the detriment of native dramatists.

There was no justice in this censure, for the simple reason that Mr. Palmer during his career had produced more American plays than any other manager in this city.

To-day, the strictures of two years ago would have no basis whatever, for Mr. Palmer has mapped out a stock season that involves the production of native plays almost exclusively, while his contemporaries, for the most part, are stocked up with European works.

Managers are looking for only one kind of plays—good plays. They get them abroad or at home according to the direction of the supply. It cannot be charged fairly that they are actuated in any case by an unpatriotic sentiment. It is simply a matter of business with them.

CLOSING OF THE TOUR.

Rehearsals of *The Bubble Shop* at the Empire began last week. Charles Frohman is personally directing them.

The Operator opened on Monday at Richmond, Va.

The Finigan's Hall company opened their season at the Park Theatre, Philadelphia, on Aug. 20, to excellent business.

Winfred Young will be with the Von Sonnen company.

Nellie Braggin arrived in New York on Aug. 26, and is now rehearsing with Rice's new turban company.

Max Miller, who is playing the part of Adam Hagenbeck in *The Derby Winner*, and Jessie Fletcher-Miller, who plays the widow, have both been praised by the papers for their excellent performances.

Ashley Miller has been engaged for juvenile business by Walker Whiteside, and has gone to Chicago for rehearsals. Mr. Whiteside will open on Oct. 2 at Clinton, Ia.

Edwin Walter has been obliged to cancel his contract with Marie Wainwright owing to illness.

W. V. Lyons, correspondent for *The Monitor* at Waco, Tex., is spending a few days in town.

Gerald Maxwell, who is a new member of Mr. Daly's company, is a son of Miss M. E. Bradton, the celebrated English novelist.

In *The Bubble Shop* J. E. Dodson will play a character part—Mr. Keber, a man who drinks secretly.

My Wife's Husband is the title of a new and strong comedy-drama by Joe Slater, which will commence its tour about the middle of October under the management of W. F. Dickson. A company is being engaged and the production will be first-class. The living pictures have been added as a special feature. Mr. Dickson was formerly the manager of George Wilson's Minstrels and the organizer of the Monte Carlo company for Primrose and West last season.

Agnes Wallace-Villa in *The World Against Her* will be on the road this season. She says that she will have the best company that has ever appeared in this play.

Annie Lloyd, who has made a hit at the Central Opera House Music Hall with her song, "Pearl, the Bowery Girl," has been re-engaged for Sept. 10. She is appearing at the Sea Beach Palace and not at Doris' Museum, as stated.

W. T. Canfield has been specially engaged for Mand Granger's company.

It is not generally known that Rosalie Morrison has considerable talent as a musical composer. Several of her compositions have been played this Summer at open-air concerts,

Francis Olney will star this season in a new comedy entitled *My Uncle*.

Harriette Weems and her manager, James H. Alliger, are now negotiating with an English manager for a tour of England next Summer. It is her intention to take her company with her. John Dood, her leading man, has written a strong play called *The Tigress of India*, which will be produced late in the season.

Walter Howe has been engaged by Lewis and Reynolds to play Sir Charles Harding in *The Idler*. Mr. Howe has been identified with some of the best attractions in England and Australia, where he resided for several years. He was leading man at Williamson and Musgrave's theatres, and filled a similar position with George Rignold and Bland Holt.

The full cast for the New York production of Augustus Thomas' play *New Blood* will comprise: Wilton Lackaye, Charles J. Richman, Maurice Barrymore, J. G. Saville, C. W. Coulcock, E. M. Holland, Nash, Reub, Fas, Tropp and Fairchild, and Mesdames Ouis, Bouton, Grey, and Conquest.

Amanda Huke, the only sister of Freddie Huke, the soprano, who is at present filling an engagement in London, died in St. Louis on July 20.

Manager Hine telegraphed that *The Colonel and I* with The Fenton Brothers, opened at Nantucket last Tuesday night to standing room only.

Charles Leonard Fletcher wishes to correct the impression that he purposed to pirate *Ben Brummell*, *A Parisian Romance*, and *Dr. Jeckyll and Mr. Hyde*. Mr. Fletcher says that Mr. Mansfield wrote him several months ago that he had no objection to different versions than his own being played.

Frank Bozman and his wife, Rose Adele, closed their Summer season with the Silurian Springs Stock company at Waukesha, Wis., and immediately joined A Summer Shower at Detroit for comedy parts and leading soprano, respectively.

Clara Knott has signed to play the leading soprano part with John Kornell—the character formerly assumed by Mollie Thompson.

Anna Boyd is said to have made a big hit in *Aladdin*, Jr., in Chicago.

The Danger Signal, which opened yesterday at Lewiston, Me., is the first railroad play to tour that state.

The opening of the Harlem Opera House has been postponed to Sept. 10. A Temperance Town will be the initial attraction. The Passing Show will be the following week's bill.

Sidney Wilmer and Trella Foltz will go with *The New South*.

Edward I. Stevenson, musical critic of the *Independent*, sailed to Europe on the *New York* last week.

H. A. Rockwood, of Charles Frohman's staff, will return from Larchmont to reside in the city in a few days.

Mrs. Beaumont Packard sprained her foot very severely last week, and is consequently incapacitated for work at her dramatic agency. The doctors say it may be two weeks before she can leave her room.

Mrs. Bertha Gibbs, who is under engagement to Charles Frohman this season, has returned to New York from the White Mountains.

Frank Murray, manager for David Henrion, has left New York for Chicago.

A capital pen and ink sketch of Augustus Daly has just been made from a sitting by R. H. W. Lane, the well-known artist.

Jefferson Harison, the colored stage attendant of the Auditorium, Philadelphia, has recovered from a severe operation on his eye. He has been with Manager Gilmore for years.

Willis P. Sweetman will return to the city from his mountain retreat in Pike County, Pennsylvania, in a couple of weeks. He has received several offers for the season.

Beatrice Goldie came to the city last week to begin rehearsals with A Summer Show company.

Colonel and Mrs. J. G. Fay are at their Summer home, "Stone House," near Pelham Manor.

James O'Neill is rehearsing his company at New London, Conn.

Ogden S. Wright and Herbert E. Sears are with the Northern Tornado company. It is Mr. Wright's fifth and Mr. Sears' second season under Lincoln J. Carter's management.

Mrs. William Cameron, whose husband is a comedian in *The Passing Show* company, died last Thursday.

Frederic de Belleville has been engaged again by Ross Coghlan to play leading business the coming season. Miss Coghlan is to be congratulated, for no better selection could have been made. Mr. de Belleville will play Lord Ellingsworth in *A Woman of No Importance*, Henri Beauclerc in *Diplomacy*, and Count Fosco in *A Woman in White*. Next season he will resume his starring tour, if a suitable play or plays can be procured.

GRAND OPERA HOUSE BOSTON.

First-Class Attractions Having

WEEK SEPTEMBER 24 OPEN

Address
MANSFIELD & MAGEE,
Grand Opera House,
Boston.

Jennie Barton and Essie Eastman have been engaged for the *About Gotham* company.

Florence Beatrice Emery has procured a divorce from Edward Anderson Emery, of the *Lady Windermere's Fan* company. They were married in England in 1886.

The new stock company of the Arch Street Theatre, Philadelphia, is made up of two separate companies, one playing every afternoon and the other evenings. These companies alternate, the one playing evenings appearing the following week in the afternoons. There are thirty-seven people in all.

Frank Gardner has been appointed assistant treasurer of Gilmore's Auditorium. He is the son of Annie Graham, of the old stock company of the Walnut, Philadelphia.

A message from Manager Eugene Robinson last week expressed gratification with the successful opening of *A Ride for Life* in Philadelphia. The play drew crowds.

C. H. Salisbury has taken a lease of the Grand Opera House of Fort Madison, Ia. Mr. Salisbury has managed the Academy of Music in the same city for the past three years.

The Bowdoin Square Theatre company is the name of the company that now owns the Bowdoin Square Theatre of Boston. The new company is incorporated under the laws of Maine. Royal R. Sheldon is the treasurer. The sale of the theatre took place several weeks ago.

Leon Victor will shortly join Steve Brodie's company to assume a part in *On the Bowery*.

Leon Kusel has been engaged by Jacob Litz to represent him on this season's tour of the Ole Olson company.

William A. Brady is to send a new scenic production of *Faust* on the road this season. During his recent European trip he secured novel effects for the Brocken scene. The production is to take place in Boston after the run of *The Cotton King* at the Bowdoin Square Theatre.

A clever远见, *Camille Up to Date*, was seen at the American Theatre last week. The ability of Fisk and Weston has gone a great way toward making this sketch successful.

Marilyn Arluck has returned to the city. He will begin rehearsals of *The Girl I Left Behind Me* this week.

Marie Lloyd sailed last Saturday for New York on the *Empress*.

John R. Price has been engaged by the Ennis Comedy company to introduce his musical specialty, *A Spanish Serenade*.

BOSTON.
BARRYMORE-PLOYD—Maurice Barrymore to Mary Floyd, in New York city.
HENLEY-MAY—E. J. Henley to Luis May, in Boston, at St. Louis on Aug. 20.
WAKER-CHAPIN—Frank C. Wakem to Marie Chapin, at Milwaukee, Wis., on Aug. 20.

NEW YORK.
SHERWOOD—at Amityville, L. I., on Aug. 20. Benson Sherwood, d. aged 62.

STELLING—at London, England, Edward Stelling.

G. & R. ANNUAL ENCAMPMENT.

Interest in the annual reunions of the Grand Army of the Republic and National Veterans' Association grows with each succeeding year, not only among the veterans themselves, but among all patriotic citizens of the republic.

The encampment this year at Pittsburg, from present indications, promises to be as interesting and enthusiastic as any reunion since the war. Thousands of veterans from all parts of the country will be present, and Pittsburg will surpass herself in showing them her hospitality.

The Baltimore and Ohio Railroad Co. will sell excursion tickets from all ticket stations on its line east of the Ohio River, for all trains September 6th to 10th, valid for return passage on all trains until September 24th, inclusive, at one fare for the round trip.

For more detailed information, write to C. P. Craig, Genl Eastern Pass, Agent, R. & R. R., New York, N. Y.

SEND FOR ILLUSTRATED CATALOGUE OF

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MANUFACTURED EXCLUSIVELY BY THE
G. A. Taylor Trunk Works (Inc.)**105 E. 14th Street,
NEW YORK.****BESTIARY OF FAME.**

St. Elmo Opera House, the new theatre at Uniontown, Ala., will be managed by J. W. Bush, who is prepared to book attractions for this season.

Laura Duggar wishes to contradict the statement made in our Boston dispatch that she had signed with Manager Field for Prince Pro Tem. She has not closed for next season.

Sheridan Block, who was obliged to refuse several offers on account of his recent accident, has entirely recovered and is again in the market.

Bert Harvey has not signed with Russell's Comedians as stated last week, but is still open to offers. He closed a successful engagement last month with Princess Bonnie.

J. Harvey Cook, who starred last season in Oliver Byron's play, *Inside Track*, is now playing the title role in the new Paul Kanner. At the Grand Opera House last week he was accorded a warm reception.

Louise Moore has been specially engaged for the Gentry Opera company, playing at Atlantic City, N. J.

Charles D. Herman's engagement with the Walter Sanford company terminates Sept. 22, after which date he will be ready to accept offers.

Edward See has signed with William A. Brady to go with The Cotton King, opening Oct. 4.

Lora Thorne has made a hit as William Jerome's tough girl in *The Prodigal Father*.

E. Norwood Sanford has closed his engagement with the Merculanum company, of Philadelphia, and is now at liberty for next season.

The pretty costumes that May Hooper wears in *My Partner* this season have been made by T. de Gray, of 237 Fourth Avenue.

Franchise Burleigh is particularly successful in drole parts. His latest effort, *Percy Fitzroy*, which he is playing in *Slaves of Gold* this season, is another instance of his ability in that line.

Harold Blake, tenor of the Francis Wilson Opera company last season, is disengaged. He may be addressed in care of this office.

The Fair dates, Oct. 24 to 26, are open at the Academy of Music, Raileigh, N. C.

Two large trunks are offered for sale by "Opportunity," in care of this office.

The New Opera House at Stevens Point Wis., will be managed by Bosworth and Stumpf the coming season. The house has a stage, allowing for fairly large productions.

A number of good open dates can be had at Boyd's Theatre, Omaha, Neb., by addressing Manager Thomas F. Boyd.

Albert Tavernier has leased the new Opera House at Gaspé, Que., to open about Oct. 15.

E. A. Morgan, Jr., 445 Corinthian Avenue, Philadelphia, will buy diamonds at highest market price.

Atlantic, Ia., is a good town to break the jump from Omaha to Des Moines, having a population of 5,000. Manager Tilien books but one attraction a week.

The South African press was unanimous in praising Willis Sease's work in *Charley's Aunt and Uncles and Aunts*, which toured that country last season. Mr. Sease has been engaged for the part of Arthur Bannick in Charles Frohman's coming production of *The New Boy*.

James Lovelle, female impersonator, is at liberty for comedy or burlesque engagement.

"Maid," care this office, who is thoroughly competent, wishes engagement to travel with star or leading lady.

A partner is wanted by "Lesse," Look Box 235, Chicago, Ill., to invest from two to five thousand dollars in a popular-priced house in large city.

George T. Crawford has assumed the management of Buer's Opera House at Massillon, O. Contracts already made must be renewed with Manager Crawford.

Alfred Kennedy gives warning that all rights to Lady Blarney have been forfeited by Charles H. Greene, manager for Annie Ward Tilien.

Nellie Burk, 450 East Eighty-ninth Street, is at liberty for juvenile or ingenue roles.

The Kimball Opera Comique and Corinne will open season at Chester, Pa., Sept. 20. Two new songs have been written especially for Corinne by Richard Stahl, entitled "The Memories of the Past" and "The Queen of the Ballet."

George P. Mayo has just opened his seventh season as an instructor of music and dancing at Philadelphia. He has a branch studio at Newark, N. J., and has fitted up a new boarding house for professionals at 1315 Fairmount Avenue, Philadelphia, at an outlay of \$5,000.

Emile La Croix has scored a popular success as Israel Cohen in *Men and Women*.

Manager J. P. Howe, of the Pacific coast, has organized a strong attraction for the coming season and will open at Portland, Ore., on Sept. 20. The company will be headed by Lawrence Hanley and George Osborne, presenting *The Player*, and H. Gustav Rossmeyer's new play, *An American Girl*.

Those who have heard the last named play need predict that it will be a money winner. Mr. Howe's company will pass East over the Northern Pacific reaching St. Paul the middle of next month. There the organization will be formed into two separate companies. Mr. Stanley will star in *The Player*, supported by the company now engaged, while *An American Girl* will be sent out as a separate attraction. Managers desiring to book Mr. Howe's attraction may address him according to his announcement in this week's issue.

All of the late Miss Boucicault's plays are offered on royalty or for sale by George Holland, of the Grand Avenue Theatre, Philadelphia, who is acting as Mrs. Louise Thordylie Boucicault's agent. Managers are warned against unauthorized productions of these plays.

McNels and Sharpe, the managers of the Opera House at Lansford, Pa., are booking only good attractions for their house. Lansford has a populat on of 10,000.

J. K. Adams, the well-known baritone, has not yet signed for next season. His address is 210 West One-hundred-and-thirteenth Street.

J. C. Padgett is at liberty for next season. For the past five years he has been with W. H. Crane playing character parts, notably Dr. Cawelti in *The American Minister*, Quigley in *For Money*, and Wolf Hopkins in *Brother John*—all widely different characters.

Mabel Eaton, having postponed her starring tour for another season, will accept special engagements for the coming season.

Little Else Lower is giving a pleasing and clever portrayal of the part of Birdie in *The Prodigal Father*. Her dancing specialty has made a hit.

Harry Brahm, who for the past five years has been with W. H. Crane, is at liberty. He will be remembered for his clever performance of Baron Ling Ching in *The Senator*. Mr. Brahm is especially successful in English character and cockney parts.

Owing to the illness of her manager, Ellen Vockey has postponed her starring tour. She is open to offers.

Cecile Evans, having resigned from the American Travestry company, which is appearing in *Off the Earth*, is open to offers. She may be addressed at 1849 Van Pelt St. No. 207, Philadelphia.

Ellen Vockey gave her last entertainment at the United States Hotel at Long Branch before a crowded audience, and was loudly applauded.

DATES AHEAD.

(Received too late for classification.)

MISSOURI: Marion, Kev. 11; Webster, Kev. 11; Springfield, Sept. 20; W. M. Morris, Sept. 20.

NEW YORK: Tuxedo, Co., W. E. Hodges, Sept. 20; Winona Hills, P. O., Sept. 21.

PA.: Tarenton, Lansburg, N. Y., Sept. 20.

PENNSYLVANIA: New Haven, Corr., Sept. 20.

Pittsburgh, 6; Hopatcong, N. J., Sept. 20; New Bedford, R. I., Sept. 20.

PHILADELPHIA: Philadelphia, Pa., Sept. 20; Doylestown, 6; Elkinsport, 6; Altoona, 6; East St. Louis, 6; Hephzibah, 6; Clinton, 6; Metropoli, 6; Troy, 6; Anna, 6; McLaughlin, 6; Evansville, Ind., 6; Watertown, 11, 12; Clinton, 12; Gainsburg, 12; Fairbury, 12; Carlisle, 12.

ROCHESTER: Little Spectrum, Elgin, 2; Elgin, 2; Pittsfield, 2; Fall River, Mass., Sept. 20; Providence, R. I., 6; Concord, 2; Elgin, 7; Louisville, 6; South Birmingham, Mass., 12; Middlebury, 12; Portland, 12; Portsmouth, N. H., 12; Newburyport, Mass., 12; Gloucester, 12.

SOUTH CAROLINA: Cold Day and Chico of the Old Block, Cedar Rapids, Ia., Sept. 20; Rock Island, Ill., 6; Independence, Ia., 6; Waterford, 7; Ft. Dodge, 7; Sioux City, 7; Sioux City, 7; Sioux City, 7; Dubuque, 7; Des Moines, 7.

SOUTHERN: Gustave Frohman, mgr.; Westgate, Corr., Sept. 2; Danbury, Conn., 6; Hartford, 6; New Haven, Conn., 6.

ST. LOUIS: Gustave Frohman, mgr.; Synco, N. Y., Sept. 2; Cleveland, O., 6; 6.

NEW YORK: Missouri: Hastings, N. Y., Sept. 2; Grand Island, 6; Kearney, 6; North Platte, 7; Cheyenne, Wyo., 8; Denver, Col., 9-10.

KATE SPRAGUE'S TROUBADOUR: D. Hutchinson, mgr.; Rockland, Mass., Sept. 20; Plym. 10th St., Clinton, 10.

ELIZABETH STURGEON: Fall River, Mass., Sept. 20; Providence, 10.

J. P. HOWE'S COMPANY: Fall River, Mass., Sept. 20; Providence, 10.

CHARLES C. VAUGHT: Bangor, Me., Sept. 2, 3.

LAURENCE & WILLARD'S COMPANY: Wellsville, N. Y., Sept. 24; Warren, 25.

MRS. HOWE'S COMPANY: Wellsville, N. Y., Sept. 24; Pittsfield, Mass., 25-26.

JOHN BROWN'S OPERA: Barnstable, Carl and McCormick, prop. and mgrs.; Barnstable, N. S., Sept. 2-3; St. John, N. B., 20-21; Fredericton, N. B., 21-22; St. John, N. B., 20-21; Fredericton, N. B., 21-22.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1871.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND sole PROPRIETOR.

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 Foreign subscription, \$2.50 per annum, postage pre-paid.

The Dramatic Mirror is sold in London at Leon's Exchange,
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 Agency, Teatrologie Building, Northumberland Ave., W.C.
 In Paris, at the Grand Hotel des Invalides, and at Breteuil, 17
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The Editor cannot undertake to return unsolicited manuscripts.
 Entered at the New York Post Office as Second Class Matter.

NEW YORK. - SEPTEMBER 8, 1891.

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC—Shawardan
 AMERICAN THEATRE—James J. Cagney, S. P. G.
 BEECH THEATRE—Patty Rice.
 BROADWAY THEATRE—Sir W. G. Webster
 CASINO—Della Fox, \$15 p. m.
 DALY'S—A Night Out, \$15 p. m.
 DEMPSEY—One Act, \$10.
 FOURTH STREET—Come Hollow.
 GARDEN THEATRE—\$10.
 GRAND OPERA HOUSE—A Play of Today, \$6.
 H. E. JACKSON THEATRE—John E. Sullivan.
 L. GORE AND CO.—A Comedy and Concerto, \$10.
 LEVISON THEATRE—The Victoria Cross, \$15 p. m.
 MILLION—H. H. K. Opera, \$6.
 TONY Pastor's—Vivian.
 BROOKLYN
 GREENWICH PARK—Burton's Wild West.
 COLUMBIA THEATRE—John DeWolf.
 CO. GENE'S PARK THEATRE—Josephine Weston.

FORREST HOME VACANCIES.

THE deaths of Mr. Paues and Mrs. De Wolf have left two vacancies in the Edwin Forrest Home, at Holmeberg, Pennsylvania.

The fine mission and the broad acres left by the great and benevolent tragedian as a legacy to the profession might accommodate a larger company of inmates than hitherto dwell there; but, unfortunately, the resources in the hands of the Trustees are not sufficient to permit the proper maintenance of more than a round dozen of actors who have passed the three score mark.

The ease, the luxury and the congenial atmosphere of the Home render it especially desirable to veteran players as a haven wherein to pass the twilight age, when creeping years and fleeting fortune prevent them from longer taking an active part in the battles of life.

An idea of the expenses to secure admission to the Home is shown by the fact that there are seventeen candidates in the field for the two vacancies recently created by death's hand.

Among these candidates is John E. Sullivan, the old actor and manager. His friends are working diligently in his behalf.

Large numbers of professionals, both young and old, would be glad to hear that Mr. Sullivan's claims to consideration were acted upon favorably by the gentlemen forming the Board that controls the Home.

THE THEATRICAL ROSTER.

MORE than three pages of this number of The Mirror are given to the first instalment of the Roster of the organizations formed for this season.

In comparing this very comprehensive list with that published a year ago, it is found that there is an increase of thirty-five per cent. in the number of companies engaged at the end of the month of August.

This increase is due largely to the greater number of dramatic companies, the Roster this year containing one hundred of these as compared with sixty-six last year. The number of farce-comedy companies remains

about the same, while the comedy list is enlarged considerably.

Many lists, received too late for publication in the first instalment, will appear in a subsequent number of The Mirror. Managers who have not yet yet furnished the roster of their companies are requested to send them in at the earliest moment possible.

CAPITAL is the great need of the theatrical business—at least, of that portion of it which involves traveling companies. The fact seems to be beyond dispute that there is not enough working capital among the managerial fraternity to safeguard the magnitudinous interests involved.

MANAGER CHARLES FAUCONAS justly denounces the contemptible thief that steals the original ideas in "printing" which are associated with a successful play. He pays his respects also to the presumably reputable lithographing house that lends itself to the accomplishment of the piracy.

THE newspapers may differ respecting some stage questions, but there is no lack of unanimity in the protests against the theatrical project of MAURICE POLLAK. From one end of the land to the other there is a chorus of mingled disgust and anger over this latest accession to the list of scandalous "stars."

THE season has begun with a rush and a boom, and an unusually large number of ambitious productions—for this time of year—have been launched. There have been a few failures, but the proportion of success has been decidedly large, and this is certainly cause for jubilation.

M. R. GOODWIN, interviewed in Chicago, says that every English actor and actress has succeeded in America. He is mistaken. There is a long line of British failures on record here, ranging from Macready to Mrs. Gertrude Foster.

THE failure of the late but not lamented Congress to pass the dramatic bill to punish play piracy is vigorously denounced by the Brooklyn Eagle as the "most of all the stupid, criminal acts of a stupid, criminal Congress."

IT looks as if comic opera is to be a favorite form of attraction this season. Della Fox and De Wolf Hopper have already produced new comic operas, and Francis Wilson and others will soon follow suit.

TWENTY-FOUR pages again. The Roster requires another enlargement this week. And the sales of The Mirror are increasing and the orders of the News Commissioners are jumping steadily.

IT had been thought that absolute novelty had gone out of the comic opera prima donna's inter-season efforts. But verily, time cannot weary her ingenuity nor custom stale the infinite variety of her devices.

THE brilliant Cervi and the useful Nonnica and the splendid Lazarus will be missed by New York opera lovers this season.

BOSTON will be truly Boston once more. The stock company of the Museum is to be restored.

THEATRICAL ROSTER.

THEATRICAL ROSTER.

DETROIT—"Two by the passes that Pontifex the trampin' travel under his wife's name."

DETROIT—"So do not 'em, but they do; above the it."—*Brooklyn Life*.

DETROIT (as restaurant)—"I never struck a woman egg than this."

DETROIT—"That may be, old fellow, but none eggs than that have struck you."—*Life*.

LAW TRAILER.

DETROIT—"Do you have I like appearing in the life pictures 'better than any other kind of show I was ever in.'

DETROIT—"Why's that?"

DETROIT—"We don't have to have any dress rehearsals, you know."—*Boston Times*.

GETTING ROASTED.

DETROIT—"What's the reason so many actors eat the baseball games?"

DETROIT—"I don't know, unless it's to have less to write a lot."

PERSONAL.

OSSIE.—Eliza Proctor Ossie has been engaged for the New York production of *New Blood*. She will play the part originated by Moliere Paget.

MORRIS.—John Morris arrived recently from England. He is now rehearsing the Emily Becher company in *Our Flat*. Mr. Morris superintended the revival of *Our Flat* in London.

BALMONT.—Anna Belmont, who is playing with John Drew at the Columbia Theatre, Brooklyn, this week wears several beautiful gowns in Christopher, Jr.

O'BRIEN.—Nora O'Brien made her debut as Juliet last week in Baltimore, her native city. The local papers spoke enthusiastically of the performance. She is a convent graduate. Miss O'Brien has placed the direction of her professional career in the hands of Tunis F. Dean, who expects to arrange a metropolitan appearance for her.

SCARLAI.—It seems rather late in the day to get a legal declaration that poor W. J. Scarlai is insane; but that formality is found to be necessary for formal reasons.

MC CALLISTER.—Mr. and Mrs. W. A. McCallister have returned to the city from Larchmont, where they spent the Summer at Charnon Cottage.

DIXON.—John C. Dixon is arranging to produce one of his plays at a special matinee in this city three weeks hence. He has taken an office in Abbey's Theatre Building.

ALDRICH.—A mistake in our Boston letter last week made it appear that Louis James would shortly be seen in *My Partner* in that city. The name should have read Louis Aldrich, of course. Mr. Aldrich's tour has begun prosperously in New England.

BENNETT.—Johnstone Bennett has publicly confirmed the rumor that she is engaged to be married; but she refuses positively to reveal the identity of the Frenchman who is to be the happy man. Miss Bennett says that she will retire from the stage—but not yet awhile.

STEGER.—Julius Steger, the prima donna, has been engaged by Manager Lederman to support Lillian Russell, on the assumption that that singer will live up to her contract with Casner and Lederman.

RICHARDS.—George Richards and his partner, Eugene Canfield, appear to have made a tonic at the very start with *The Crescent Moon*. Both have parts, it is said, that give them ample opportunity for clever acting.

DICKINSON.—Charles Dickinson produced Mr. Stamp's new comedy, *A Jolly Good Fellow*, in Washington last night at the Academy.

MORRISON.—James W. Morrison, who has been identified with the Madison Square Garden as business manager for three years, will probably return to management on the road this season.

JOHNSON.—W. H. Johnston, who owns the principal restaurants along the West Shore road, is enjoying a holiday in the Catskills in company with James A. Baldwin, of *The New-Yorker* staff. Mr. Johnston is widely known among members of the profession, and his *bonhomie* and sterling qualities have made them his warm friends.

STANLEY.—Bertram Tres's repertoire will be selected with a view to displaying his remarkable versatility. *A Bush of Violets*, *Honesty*, *The Red Lamp*, *Captain Swift*, and *The Merry Wives of Windsor* will be among his productions.

BROWNE.—Tom Browne will sail for England again in a few weeks.

HANNIBAL.—It is *Arms and the Man*, and not *Juglet in Search of a Father*, that will serve to open the engagement of Richard Hannibal at the Herald Square Theatre. The piece is an English military satire patterned after the Gilbert model.

BARRYMORE.—Harriette Barrymore had a close call in Chicago last week. A piece of iron was thrown through a car window by which he was sitting and wounded his wrist quite seriously. Had the missile passed a hair's breadth closer to his head it would undoubtedly have killed him.

GREGORY.—Gilbert Gregory has succeeded W. H. Sloan as the king's son in *Topaz*.

SOMMERS.—"Toddy" was halted before a police magistrate in London last week, charged with failure to support his wife, Kate Sommers.

HILLER.—Maud Hiller, daughter of Joaquin Miller, will play leading business in *The Pulse of New York* this season.

DAVIS.—J. Charles Davis has returned to town and is busy preparing for the production of *Rob Roy and Clipperton*.

TURPIN.—Lillian Thurgate (Mrs. E. V. Thurgate) received an offer from Henry E. Abbey to dance and play a part in Lillian Russell's Opera company at the Lyceum Theatre, London, but owing to previous arrangements she was unable to accept.

DUNSTON.—Frank Dunston is the author of *Albert Gotham*, which George Thalberg produced for the first time in Plainfield, N. J., recently.

THE CHICAGO OPERA TOUR.



The engagement of Anton Seidl and his orchestra at Manhattan Beach came to an end yesterday and Mr. Seidl will now take a brief rest before starting on tour on Oct. 22.

"This season will be a very busy one for Mr. Seidl," said H. G. Snow, his manager, yesterday to a Mason man. "In addition to his regular Philadelphia, Baltimore and Washington concerts and the Philharmonic and Brooklyn Seidl Society concerts, we have also booked an extensive tour."

"We found managers very eager to give us the pick of their time which is not surprising considering that at Utica last season we took in \$1,000 at one performance."

"We shall open the season on Oct. 22, visiting Philadelphia, Baltimore and Washington first. Then we are booked to appear in New York city at the Herald Square Theatre, Elizabeth, Plainfield, Trenton, Wilmington, Washington, Bangor, Burlington, Montreal, Toronto, Boston, Lawrence, Lowell, Northampton, Pittsfield, Springfield, New Haven, Hartford, Poughkeepsie, Brooklyn, Albany, Utica, Syracuse, Rochester, Binghamton, Buffalo, Detroit, Grand Rapids, Toledo, Cleveland, Columbus, Cincinnati, Louisville, and St. Louis.

"In April the orchestra will undertake a Grand Spring Festival tour in the South and Southwest, where Mr. Seidl has never been, and also in Texas. We are also in negotiation with Fred. Whitney for a series of festivals in the West, at which a number of celebrated soloists will appear.

"The orchestra has been completely reorganized. The soloists will include Campanari, Milevskit, Emma Juch-Wellman, M. Vayse, the new violinist, and a renowned pianist whose name I cannot mention yet."

"Mr. Seidl will give one concert in November at the Herald Square Theatre, this city, at which several new compositions by Reginald de Koven will be performed for the first time."

LETTER TO THE EDITOR.

ANOTHER PLAYGOER HEARD FROM.

TO THE EDITOR OF THE DRAMATIC MIRROR:

Will you allow me to offer a small, non-professional piccolo note? In harmony with the violin and cello of your Buffalo and New York correspondents.

I agree with your editorial in the contention that we have "better theatres, more sumptuous stage pictures." But these are quite secondary concerns in art of the highest class; they are merely technical details.

Myself (and I am an old theatregoer, a passionate student of all literature pertaining to the stage), I fully believe that the standard of acting could be far higher if our stage settings were less important, if we paid less court to the scenes, and more to the soul; if our actors would concern themselves more with the characters they play and less with the clothes they play them in.

I cannot think that Shakespeare needs to be overlaid with pageantry and costumed like an opera.

Tragedy acting, if I mistake not, is in the highest form of art; has been so regarded since the wise old Greeks swept over that most pitifuls of all true tragedies—*Oedipus*, the *King*.

You see, "We still have great actors." Point the out one man on the stage in America who can embody—will not—our *Oedipus*, but Lear, Othello, Hamlet,ago, Macbeth, Coriolanus, Shylock.

Is there one who can deliver the divine poetry, the deep-heated passion of any of the great characters of Shakespeare as they should be delivered? I think I have seen every man of reputed talent acting in America; but, upon the horizon as I see it, I see no new sun rising.

As to the women of the stage, we have beauty enough and to spare, but no few women of brains as well.

We have plenty of talent among the actresses, but none of the first order, and, in my estimation, none even approaching it—certainly, not one man or woman with the brilliant, majestic qualities of the greatest stars of the divine fire.

I think that in these next few critics are to be blamed for this state-of-affairs.

They flatter popular favorites with columns of adjectival praise, boastfully proclaiming, and more or less ignorantly, but quite neglectful to criticize—initial capital to this state-of-affairs.

They record with as much appreciation the "entertaining excesses" of that exquisite comedy, *A Pink Pig*, or of "that soul-stirring melodrama, *A Bloody Murder*," as though the one were a comedy of Sheridan, and the other a tragedy of Shakespeare.

Certainly we need not be over proud of ourselves when our critics pay serious attention to the dramatic efforts of our three chief graduates from the prime ring: where a man whose fame is not, no, infamy is due mainly to keeping an unswayable drinking hole in an East-Side street and getting to having jumped from a bridge, is allowed to tread our boards;

when a woman fresh from aamous scandal, is preparing for a snap into further notoriety by means of the stage.

To sum up, while I admit that we have advanced as regards scenery, costuming, the housing of audiences, and in many technical details, I assert that in all essentials of pure art our regeneration is marked and deplorable.

We have "great" scenes but no great actors.

But I can only say, *Futile*.</p

MISS TALOR.

Lotta Talor, whose portrait appears on the first page of this issue of *The Mirror*, is one of the most promising young actresses now before the public. Miss Talor began her stage career four years ago, appearing in a small part in *Aida* with Disney. Her advancement was rapid. She attracted the attention of Charles H. Hoyt, who was so favorably impressed with the naturalness and delicacy of her performance that he engaged her and wrote in the part of Arabella in *A Temperance Town* for her. It was in this part that Miss Talor first attracted public notice. Her success was instantaneous and pronounced, and her performance was commended for its vivacity and spirituality. Later she was given the leading part in *A Temperance Town* and again she acquitted herself creditably.

T. Henry French secured her for the ingenue role in *Sister Mary*, which was given at the American Theatre last season. In this part she gave greater evidence of the wide range of her ability. The New York papers made her performance the subject of special mention.

It was during this engagement that Manager Jacob Litt saw her, and was so favorably impressed that he immediately engaged her for the part of Hodge in *In Old Kentucky*.

She made her first appearance as the Kentucky girl in Detroit last week and scored an undivided success. The Detroit newspapers speak in terms of the warmest praise of her portrayal of the character and agree that it is one of the most finished presentations of the kind ever seen in that city.

Miss Talor is a very pretty girl and presents, it is said, a charming picture of the winsome Kentucky lassie. Her friends predicted great success for her when she decided to accept the offer of Mr. Litt. That their confidence was not misplaced is evident from the enthusiastic nature of the reception accorded her in Detroit.

PRIMROSE AND WEST'S DEPARTURE.

The opening of Primrose and West's Minstrels was auspicious at Utica before the largest audience that ever assembled in the theatre. The trade mark, "forty whites and thirty blacks—seventy in all, forming two distinct companies," tells the public what a monster aggregation for a minstrel company it must be.

In those times Primrose and West certainly deserve the admiration of all lovers of minstrelsy in displaying their pluck and enterprise. Of course has all other mounted companies, their performance is always preceded by a street parade, and this one is said to be excelled only by Barnum and Bailey's Circus. With seventy performers in line dressed in the pink of fashion, two handsomely uniformed military bands, a drum corps, fifteen mounted Arabs in their native costumes, with Primrose and West and George Wilson, their old partner, in an open carriage drawn by four white horses under harness mounted in pure silver, they form a spectacle that is highly novel.

At Utica their initial performance was given, their route having been published in the Utica press the preceding day, was the signal for the citizens and residents from adjoining towns to assemble. The streets presented a holiday appearance such as is only seen during the visit of a circus, thousands having congregated to witness it.

The performance went off with the usual dash characteristic of Primrose and West, opening with a first part by the thirty blacks dressed in the old time style. They confined themselves entirely to such songs as Foster's "Kathy Was a Lady," "Gone Home," "Kentucky Home," "The Virginia Rosedale," etc. During the rendering of these songs large pictures were shown descriptive of the various songs. At the close of the first part a transformation took place and almost instantaneously the lights are turned down and then up and the first part scene, showing the full strength of the company, was in full view of the audience. It was greeted with cheering.

The costumes of the forty whites (the modern minstrels) are beautiful. They are of cuts of various colors, in Louis XIV. On the sides were George H. Primrose, George Wilson, Lew Selly and Jimmy Wall. Mr. West officiated in his customary seat as conversationalist in the centre in his usual admirable style, fluent in speech and quick at repartee. The singers—Wilson, Garland, Castle, Leibell and Stevens, acquitted themselves in a very creditable manner, especially Mr. Wilson in "The Girl I Love," for which he received a triple encore. George Primrose's "Standing on the Corner" was received in an enthusiastic manner, encore after encore being demanded. The act was excellent and varied.

MORACE MITCHELL.

On this page appears an excellent portrait of Horace Mitchell, the talented young actor who essayed the stellar part the coming summer in William Howarth's comedy-drama, *A Flag of Truce*.

Mr. Mitchell has every requisite for success in his venture, in the possession of a fine physique, an excellent voice, and that subtle quality called magnetism. Coupled with these are pluck, determination, and general personal popularity.

Mr. Mitchell's able and artistic work for the past two seasons in the title role of *The Beggar*, in Paul Kauvar, and as leading support to Joseph Haworth in *St. Marc* stamped him as a most capable and versatile actor. The role of sturdy Jim Hewins in *The Flag of Truce* now enlivens his ripe talents. With careful discrimination he has surrounded himself with a capable company, and the stage accessories are complete in detail and effectiveness.

Mr. Mitchell's initial tour will be interestingly watched by a host of friends both in the East and the West. If well wishes go for aught, his venture will be rewarded with all possible success and prosperity.

MR. BUTTER SCRUBS.

"The papers have 'discovered' that I took The Victoria Cross from Theodore de Banville's *On Demande un Gouverneur*," said Paul Potter, in conversation with a Simonson man. "That is a remarkably brilliant discovery, to be sure. I have never read nor seen the French play in question, but it hap-

MANAGERIAL QUIRKS.

Some people live by their wits, which is bad enough. But how about the people who live by other people's wits? It is a pretty small and mean business to "sponge" in any way upon another, and it is really a matter of deep regret that there should be in the dramatic profession any person at all of such contemptible calibre that he would not let the men who possess brains enjoy the products and profits of their brain-work.

There have been several recent instances of idea larceny in the profession, and they have been wretchedly cheap and miserable instances of it, too. Not content with pirating and paraphrasing dramatic and comedy hits, and with trying to deceive the public by misleading titles, the guerrillas of the theatrical guild have taken to stealing and imitating the printing identified with great success.

The laughing cat seen in lithographs and on the billboards, and which has been the recognized trademark of the great farce triumph, Charley's Aunt, has been boldly appropriated by one Arthur Denning who uses it to advertise a play called *A Stranger*. Mr. Denning or his manager has no more right to this advertising device than he has to the Empire Theatre, and he might with more decency and manhood enter my rooms in my absence and steal my clothes.

SAID TO THE HORSES.

CHARLES FROHMAN: "The horses used in Shenandoah are carefully trained. Some of them were used in *The Girl I Left Behind Me*, and were used to the smell of gunpowder. It was necessary to get experienced equines, for green ones require more rehearsals than actors."

GERALD MAXWELL: "I have brought over a number of plays from England, which I shall probably place in Miss Marbury's hands. This is my second visit to this side. I first came with Wilson Barrett. Now, I am a member of Mr. Daly's company."

AUDREY LOUISE ELDRIDGE: "You had me down last week as being from New Jersey. I'm not a mosquito but I'm proud to say, a native of the Quaker City."

JOSIE EASIER McCANN: "I have returned to the city to stay after a long sojourn in a quiet town of Massachusetts. What kept me there? Writing a play for a prominent star. It will be produced a year hence, as he has material for the present season."

CORINA EISING: "I have resigned from Off the Earth company."

SUSAN R. ELLIS: "The assertion that William M. Roberts was specially engaged to play Alexis in *Darkness Russia* is incorrect. It is W. S. Harkins who was specially engaged."

FANNY WARD: "I shall only stay in New York a few weeks. I am under an engagement to George Edwardes to appear in his next London production. While in New York I shall arrange to have several topical songs written, so I can show our English cousins what we can do in that way."

J. H. HIMA: "Yes, I shall probably go on the road this season now and then with my Royal Court Celebrities. I have been negotiating with these people for over a year. What do they do? What don't they do? They are pantomimists, actors, acrobats, and savants. Two of the midgets weigh less than thirty pounds. They are celebrated all over Europe, and they will undoubtedly make a big hit here."

MARIE HANVICK: "Marie Van, the exact play, for my performance in which the San Francisco critics have been kind enough to praise me, was written for me by Evelyn Greenleaf Sutherland and Emma Sheridan-Frye when I was leading woman at the Boston Museum."

JOSEPHINE HALE: "I am naturally delighted at the prospects of being in New York throughout the run of *Shenandoah* at the Academy. I am cast for the ingenue role, but it is not a new experience for me, as I was in the original production. I had a splendid time in Europe last Summer, notwithstanding the fact that I was ill in Paris."

ELIZA PROCTOR ONS: "I have just got back to town from Put-in-Bay, Ohio, where I have spent a delightful Summer. The commander of the Michigan Yacht Club, Merrill B. Mills, was there during almost my entire stay with his beautiful steamer yacht *Grace*, and I was made *carte blanche* hostess of sailing, dancing, and dinner parties."

HENRY MILLAGE: "What is my favorite part? That is hard to say. I am very fond of the character of Mr. Owen in Carter's charming comedy, *Liberty Hall*. My friends tell me that my performance of the hypocritical English adventurer in *Gulliver* is one of my best impersonations. I suppose, however, that one of the most effective roles I have played in several years is Brahman in *The Sowing of the Wind*."

A. M. HAMILTON (Hamilton's Midland Theatre company): "I have been out since July 4, and find business good—easy ahead of last season."

CHARLES LEONARD PASTORE: "I have engaged W. S. Mortimer to direct my tour, which will open in Shenandoah, Va., Sept. 24. Besides *Unforgiven*, I shall do a play by the late Marie Prescott, entitled *L'Absinthe*, which R. D. MacLean presented with some success for a few performances two years ago. I shall also fall back on *Bess Brummel*, Dr. Jekyll and Mr. Hyde, and *A Parisian Romance*, which I have played before."

J. H. ALLIX: "It is really wonderful what a demand there is for Harriette Williams in the South. She is a Southern girl, and I suppose that is one of the reasons why she has made an impression on the Southern managers. Although she is a new star, I have had no trouble to get time."

SARAH BROWN: "I wish to call special attention to the fact that *Off the Earth*, in which Eddie Poy, Hallie Montague, Louise Montague, Sadie McDonald, and other comedians are to appear under my management, is not an extravaganza as has been reported. Extravaganzas are too d.v. in my opinion, to suit the public of to-day. What they want is brisk comedy, handsome scenery and costumes. That is what we shall attempt to give the public with a cast of twenty-five people, opening in Milwaukee on Sept. 10."



HORACE MITCHELL.

Mr. Denning may have a very good play, but if he has he probably came by it as disgracefully as he came by the laughing cat.

"In *Sherlock* I wrote a part for Mr. Sothern that introduced what is known on the stage as the Jasper type of hero. In *The Victoria Cross*, having found the idea successful once, I continued in the same direction. It is possible that The Bachelor of Arts, in which Jasper appeared originally, was based on *On Demande un Gouverneur*, but the present play was not suggested by it in any particular.

"As for those writers that say that I am not familiar with India, and show my ignorance of it in the attempt to introduce 'atmosphere' in *The Victoria Cross*, I beg humbly to say that I know India backward, having lived there several years."

AT THE FIFTH AVENUE.

Fanny Davenport will come to the Fifth Avenue Theatre on Dec. 10 to remain eight weeks. During the engagement she will present the new play that Sardou has written for her. The run of *The Liliputians* will close on Nov. 22, and up to the present no attraction has been booked for the intervening time. The time from Feb. 5 to the end of the season is also open, the late date at which it was decided the Rosenfelds could relinquish the house to Manager Miner having left the filling in of the season to be done over.

Mr. Denning may have a very good play, but if he has he probably came by it as disgracefully as he came by the laughing cat.

But no matter how good his play or how dense his ignorance of ethics of the profession, which he certainly does not adorn, he deserves no success and not even respectful consideration for his efforts as long as he is seeking them at the expense of other men's brains.

Mr. Denning's methods are to be deprecated. They are disgraceful. And how a reputable printing concern like the Courier Lithograph Company of Buffalo, which counterfeited Charley's Aunt's cat for Denning, could have lent itself to such an act, it is difficult to understand.

CHARLES FROHMAN.

NEW YORK, Sept. 1, 1892.

A BRILLIANT NEW PRESS SHEET.

Theatrical Tidings, made its debut last Wednesday. It is a gossipy, breezy, interesting press sheet, published and edited by Frederic Edward McKay, formerly of *The Mirror*, with offices at 1150 Broadway. It represents a number of the leading theatres and attractions, and as it contains in compact shape a large quantity of news it will prove a great help to the dramatic critics throughout the country, to all of whom it will be mailed every week. *Theatrical Tidings*, to judge from its first issue, will serve a wider and more useful purpose than any publication of a similar nature.

TELEGRAPHIC NEWS

CHICAGO.

Musicality and a Benefit—A Haymarket Reception—Business Improving—Mordaunt Sings in for a Steak.

(Special to *The Mirror*.)

Chicago, Sept. 3.

Sometimes they call it hades, at other times it is termed sheol, and then again it is known as humidity. That is what we have had here during the past week, coupled with thick smoke which has floated across the lake from the Michigan forest fires and enveloped us in a fog. This cheerful state of soggy and perspiring weather has had its effect upon business at the theatres, in spite of electric fans and other cooling devices. It even kept a good many people away from the fine matinee given at the Grand Opera House Friday afternoon by my large and agreeable friend, James Barton Key. Mr. Key has been with us for many months, and a number of his professional friends volunteered for a programme which would have packed the house in ordinary times. The spirit of the affair was voiced in the title of a song, "For the Sake of the Past," well sung by Eagna Linné (not a bad soubrette name, by the way). James has always been "a good fellow," and that is why Lackaye, Barrymore, Jack Barnes, C. D. Marus, Harry Colton, George F. Nash, George Broderick, Ed. Morris, Harry Conner, Geraldine McCann, and others contributed to a programme as deserving of a big house as the lottery.

Augustus Thomas left for New York the other night, satisfied with New Blood after the most dull of "stage managerial sensations" given at A. H. Palmer's the other day, and is sure it will enjoy a long run in Gotham. It opened its last week to-night and you will soon be able to pass judgment upon what I consider the strongest play of the year. It continues to do a fairly good business in spite of the heat.

One morning last week Lackaye, Barrymore, Colton, Kelsey, Fritz Williams and a whole lot of Lombs who were here treated Mr. Thomas a complimentary breakfast at the Auditorium.

Thursday night I dropped in at the telecasted Haymarket, which is now one of the greatest theatres in town. It was dedicated by an informal reception, full of wine, women and song. Just to show you how Will Davis stands here he had the postmaster, the chief of police, the public librarian and Grattan Donnelly among his guests. Mrs. Davis sang several songs delightfully and incidentally told of swimming in a chafing dish some distance from Newberg that tied Henry Clay Harboe in a sling which Jessie ginger could not untangle in three days. Prof. Marion of the Columbia orchestra, gave a violin solo, and there were some marvelous performances on the same instrument by the Henry children, who are really great. The house was opened to the public Saturday night with Blue Jeans, and next Sunday we saw Sketch No. 2, which has been entered as first-class matter at Pittsburgh.

Kerry Maguire, who was last season advertising agent at the Haymarket, has been re-engaged. He is one of the best men in his line and will be an able assistant to Manager Sam Pfeifer, who succeeds George Fair.

Anna Boyd has made a hit in the title role of Aladdin, Jr., at the Chicago Opera House, and the fourth edition is dressing well with its new and clever features. Frank Richards, the press man, started for Pittsburgh the other night to look after the Duquesne opening, and Frank Murray, who will be Manager Henderson's "road agent," has arrived here. Mr. Murray has always been a good road agent.

His pure and versatile friend, Arthur F. Clarke, writes me that he goes ahead of The Bostonians for Kirk La Shelle next season, and I don't think La Shelle could find a better man.

Rather than play or rest to cheap attractions and give the Kendal engagement a black eye, Manager Harry Powers closed Horsley's after the successful engagement of The Amazon Saturday night. It will remain closed for two weeks and then Hodge and Williams arrive. We all believe Powers is gone. He left to-day on a business trip to New York, and the attachés, who have worked continuously for many months, are enjoying a vacation.

A Trip to Chinatown did two good weeks at the Grand, and A Milk White Flag opened there last night for four weeks. Few changes have been made in the cast and the farce goes as well as ever.

Hovey's play, Flims, did not do well at the Columbia. It will require much retouching before it can draw. It was followed last night by In Old Kentucky for a week. The opening was a good one. Edward Harrigan follows next Sunday for a week, and then Eddie Fay comes.

I hear that rehearsals of Off the Earth, Hoyt's new one, are progressing well. A crowd of newspaper men and friends go up to the Milwaukee opening next Thursday night.

Messrs. French and Stevens sent me an invitation to Hopper's opening night in Dr. Syntax at the Broadway to-night, but as McKinney neglected to enclose transportation I send herewith my regrets.

The Schiller reopens next Sunday night with a new version of Hanlon's Superba, and M. B. Curtis follows in Sam'l of Posen. Manager Prior has a fine lot of attractions booked.

Next Monday night O'Keeffe and Wales will launch their new comic opera Athena, at McVicker's. It is a satire on the senate, and M. Marius is rehearsing the company, which includes Emma Melville Baker, George Broderick, Charles A. Bigelow, Grace Golden, and Gerald Gerome. Great things are hoped for.

I was astonished the other night to meet my old friend, Frank Mordaunt, and his good wife here. After their ocean trip they went to the sanitarium at Battle Creek, Mich., where for four weeks Mr. Mordaunt has been revelling in rolled oats, cracked wheat, and other delicacies of that sort until he can never look a real story in the face hereafter. He and his wife ran in here to get a good steak and some cold beer. They may go to West Baden. Both are looking remarkably well.

Tony Pastor had two great big houses at the Alhambra yesterday, and another one to-night. Next week he goes to the Academy, and the following week to the Clark Street, which is to be opened next Sunday with Fabio Romani and the living pictures. Harry Farron will be manager of the house. The Academy is doing very well under Will Barry's management. The Tornado did remarkably well last week, and Hoss and Hoss, with Jacques Kruger and Carrie Sweeney opened finely there yesterday. Hoss and Hoss goes to the Alhambra next week, where Manager Edwards is taking good care of people.

Ben Stern was at the Haymarket dedication the other night. He can't keep away from Chicago.

I dropped in at Havlin's the other night to see Manager Wiswall and Will Morris, who was playing The Lost Paradise with his clever wife. Manager Havlin was there and looked happy. Morris says he has started in remarkably well. Yesterday Ward and Vokes had a large opening in A Run on the Bank at this house, and, appropriately enough, Temptation of Money is underway.

The new Lincoln Park had a very good week with The Charity Ball, and yesterday Jane was well received. Morris in The Lost Paradise follows.

Over on the West Side Sam T. Jack's Empire is doing well, and so is Granier's Lyceum. Frank Hall's continuous performances at the Casino are attracting large audiences, and work on his Winter circus is going forward rapidly under the direction of Manager Flaherty. The management of the Masonic Temple roof garden has no cause to complain, and "the chutes" are coming money.

Grattan Donnelly is here from the coast, where he was quite successful. He has a new farce comedy on the stocks and also a comic opera.

There was a base ball game here the other day between Aladdin, Jr., and The Flams. The former won by a score of 27 to 5, and then the loser left in an ambulance. John Burke made a home run hit, but stumbled so badly that he was caught at third base.

"Punch" Wheeler sends me a copy of his license, but there was no necessity for that. I knew it all the time. Philogene, Punch. Mr. Wheeler says that times have been so hard in Canada that one local manager's wife has nothing to wear but her Sumatra wrapper.

"Buy" Hall.

DETROIT.
All the Theatres Open Saturday
to the New Play-Theatrical
Institutions.

(Special to *The Mirror*.)

Boston, Sept. 3.
Let the play go on! All the theatres in Boston are now open.

At the Museum to-day Bostonians had a chance to beat Clancy Gleott in The Irish Artist, his new play by Pitou and Jessop. The scene is laid in Donegal, County of Westford, Ireland, in 1815, and Mr. Gleott appears as Maurice Crofton, the young artist, who finally proves to be the son of a baronet after he has had many vicissitudes and consequences being blown up in the case of the smugglers, led by his supposed father. There is a strong love interest in the play, and the charming scenes which the hero sings to his sweetheart plays a prominent part. Mr. Gleott's supporting company is excellent.

Demian Thompson opened a six weeks' engagement at the Boston to-day. The Old Homestead has never been presented in so elaborate a manner as this season. The principal attraction is the system of electric effects introduced by Prof. J. Carl Mayrhofer, whose Urania made such a hit here. By the new arrangements the atmospheric effects of out-of-door life are reproduced exactly, and sunrise, sunset, a gathering thunderstorm and its downpour with lightning and thunder are perfectly given. Add to these the elaborate scenery, the musical effects and Mr. Thompson's inimitable impersonation of Joshua Whitcomb, and the combination is one that suits Bostonians to a T.

Peter F. Dailey in A Country Sport opened the regular season at the Hollis Street n., before an audience which filled the house in every part. Mr. Dailey and May Irvin carry off the honors, of course, but Ada Lewis and Andrew Mack come close seconds.

T. O. Seabrook opened the Park, and a tremendous audience enjoyed the performance of Tabasco, which has been changed about completely since it was last seen here. The company contains many new faces and some old ones and Mr. Seabrook has more opportunities than ever. The engagement is for a single week. Tim Murphy in Lem Kettle following. The Park is beautiful in its new decorations. The drop curtain is a beauty.

Louis Aldrich in My Partner—that combination is one of which theatregoers never can tire. He has been here in other pieces, but there was always a demand for the old piece which is now given at the Grand for a single week.

Mr. Aldrich has an excellent company, including Wright Huntington, Theodore Hamilton, Frank Kendrick, Florida Kingley, and May Hosford.

Young America begins the second week of its engagement at the Columbia.

The Span of Life at the Bowdoin Square did a tremendous holiday business to-day, and the prospects are that the phenomenal

engagement of last year will be repeated. Old Glory follows.

There is no change of bill at the Tremont. Marion Mandel is insane. It seems that the troubles of Jack Mason and his wife have culminated, and now they are at North Conway, where the doctors are uncertain in regard to her recovery, the chances being about equal. She has not developed any violent symptoms, but lies most of the time in a stupor, unconscious of her surroundings and not even recognizing her husband.

The Masons are at the Keeley Institute at North Conway, an asylum there having been given them by the generosity of Payson Tucker, vice-president of the Maine Central, who was a friend of Mason's mother, and who investigated the matter as soon as he heard rumors of the affliction. Mr. Mason will remain with his afflicted wife until he comes to Boston to begin rehearsals for The Cotton King, in which he is to play the leading part. The fact that they were at the Keeley Institute gave rise to the rumor that Mason had been driven to drink by the disappointments of the Summer. That rumor is unfounded and untrue. Mason has been terribly tried this year, but he has not been dissipating. He took the Keeley cure some time ago and has been perfectly straight since. Another unkind rumor is that the use of opium was what caused the insanity of Mrs. Mason. That is said to be false.

The latest news from North Conway indicate that Marion Mandel will recover. The symptoms are of extreme nervous derangement. But improvement is evident already. She walks about the grounds of the institute.

Miriam O'Leary Collins is being congratulated on the birth of her second child, a daughter.

Norman W. Scott, Jr., is again at his old place as treasurer of the Grand.

Frank Thompson, Denman Thompson's son, is in charge of the business arrangements of The Old Homestead company.

William J. Gilmore of Philadelphia, was here last week.

It is hardly probable that Annie M. Clarke will return to the stage again. At any rate she will teach next season, and will coach amateur theatricals.

JAY BENTON.

ST. LOUIS.

**Music in Full Color—Great Success
Two New Dramas Settled and
Gone Home.**

(Special to *The Mirror*.)

St. Louis, Sept. 3.

Jane began an engagement at Hagan's last night to a big audience. The title role is rendered by Marie Leddy. Barbara was given as a curtain-raiser.

M. B. Curtis opened at the Grand last night in his new version of Sam'l of Posen. There was an excellent audience.

The Olympic began its regular season last night with In Old Kentucky.

Two Jolly Old Chums was presented at Havlin's yesterday. The Loring Sisters, Bonita and Myrtle, two young St. Louis girls, presented their original specialty, the Umbrella-dance.

The Standard opened yesterday afternoon with a big vaudeville company, that included the Daily Sisters and a number of other first-class artists.

Pope's continues to enjoy an unusual prosperity with its continuous show. The play this week is The Galley Slave.

The Union Trust Building Roof Garden and Casino continues to be popular, and the vaudeville bill is attractive.

Manager John W. Norton, of the Grand Opera House, has returned after a month's outing in the East.

Helen Bertram and E. J. Henley were married at the Southern Hotel this city last Thursday evening.

There is trouble in the Union Trust Building Roof Garden and Casino, which plays over its circuit of theatres in the Northwest.

Jacob Litt was in town last week and witnessed a performance of The Derby Winner, which plays over his circuit of theatres in the Northwest.

The Derby Winner closed last Friday night and left Saturday morning in their special cars for Milwaukee. Their engagement at the Grand Opera House was a big one.

In my special last week regarding the opening production of The Derby Winner I neglected to mention the riding of Viola Arthur as the jockey on the winning hor. e., "Missouri Girl." Her fearless and graceful equestrianism was one of the hits of the scene. Due credit also was not given to the stage management of Porter White, W. C. Howland,

CLEVELAND.

**Two Theatres Closed—Success
Promised to a Popular Show
New—Summer Session Continues.**

(Special to *The Mirror*.)

Cleveland, O., Sept. 3.

The Euclid Avenue is dark this week. Next Monday the regular season will begin with the Murray-Lane Opera company in My King's Command, written by Ed. Beach, of this city, assisted by Messrs. Rogers and Rose.

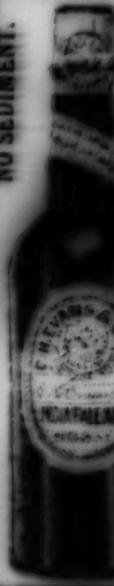
The Lyceum is closed for three nights on account of Lizzie Evans canceling her engagements. Gustave Franklin's company will present Jane Thursday.

Halmorth's Garden Theatre was crowded to night by a fashionable audience, the occasion being a testimonial benefit tendered to J. K. Murray and his charming wife. The company sang Heart and Hand. This closes the season at the Gardens.

Fabio Romani by a good company, with Living Pictures, is the attraction at Jacobs' Theatre. It will be followed by Land of the Midnight Sun.

The Star was packed afternoon and evening by Lily Clay's company.

NO SEDIMENT.



To create an appetizing appetite and promote a natural feeling of perfect health and robustness, drink

C. H. BURNS & SONS

India Pale Ale

and

Green Ghost

The Creamy Head, Mellow Flavor, and Absence of False Fermentation, demonstrate the high character of the ingredients from which they are produced. Consumers experience a pleasure not associated with any other brand.

By bottling at the factory we are enabled to assure the absolute purity of our brewing.

Order through your dealer.

C. H. BURNS & SONS

**Brewers of Highest Grade Ale
and Stout for over 100 years.**

Bethesda, - New York

Jess Burns, formerly of Rochester, is the new manager of Jacobs' Theatre.

H. R. Jacobs is still in the city, having his trouble with his late orchestra. He has filled their places with non-union men.

WILLIAM CRANSTON.

PHILADELPHIA.

**Collier's Stock Company and Gandy's
Show from the West Presented
Without Interruption.**

(Special to *The Mirror*.)

PHILADELPHIA, Sept. 3.

Robert Downing opened at the National this afternoon, presenting The Gladiator, which he alternates with Virginius for the week. The company is strong. A Ride for Life closed Saturday and goes to the People's, where at the matinee, the house was full.

Kensington Theatre with Michael Strogoff, introduced John W. Hart, the new manager, to a large attendance.

Park Theatre, with The Mikado, will open on Sept. 15.

White Collier at the Chestnut Street Theatre opened this evening with A Back Number, Kudder's latest. The lower part of the house has been sold for more than a week. The play appears to have made an impression.

Chestnut Street Opera House began this evening with Harry Lacy's adaptation, The Man from the West.

Gilmone's Auditorium, with the Vivian De Monte company, an organization of merit, was well filled all the week, and is crowded by the patrons of the New York Stars company, which commenced to-day.

The Captain's Mate began the week at the Empire with an advance sale of flattering proportions, and the attendance is evidence of another prosperous engagement.

Mrs. Drew will reopen the Broad on Monday in The Rivals. She will be followed by Mr. and Mrs. Kellar, who will in turn be followed by the return of Princess Bonne, on Oct. 1.

The Standard with The Pay Train begins the new season Saturday matinee. Attendance was more numerous in the galleries than below. In the evening, however, the house was packed.

Forepaugh's opened the week this afternoon with From Son to Son, with Miles Nobles. The stock company returns this week.

NEW YORK THEATRE—

OPERA HOUSE Evening 8:15.
Under direction of Mr. A. M. Tolson.
Matthew Wednesday and Saturday.
CONCERTS—SINGERS—SUCCESSES.
COME RAILS FOR HEATH.

RICE'S NEW 1492

Harriet and Flegger's Pictures.

KILANI'S New original.
Living Pictures.
With Miss Cecilia Clark. Open—Oct. 12.

OPEN OPERA HOUSE

Evening at 8. Matinee Wednesday and Saturday.

6:30

WE BAPTIZE & Sterling Success.

A FLAG OF TRUCE

Next Week—Thomas Keene in repertory.

OPERA THEATRE

Under the management of Mr. Augustus Daly.
Evening at 8:15. Matinee Wednesday and Saturday.

6:30

A NIGHT OFF

Next Week—Last week of Mr. Daly's Company.
SEVEN-TWENTY-EIGHT.

CAESAR AND CLEOPATRA, Romeo and Juliet.
Evening at 8:15. Saturday Matinee at 2.
Theodore Cooper, Public and Press Union.

DELLA FOX
Open Company to the
LITTLE TROOPER.
By Guy de Maupassant and William Fuert.

BROADWAY THEATRE
No. 1 B. F. FORTIN. Manager.
Largest and most elegant Theatre in the World.
FIRST NIGHTS.

DE WOLF HOPPER
And his company presenting the new comic opera.
DR. SYNTAX

Written by J. Cleaver Goodwin. Music by West
and Ross.
Matinees Saturday 2.

OPERA THEATRE
Broadway and 42d Street.
Charles Froehling. — Manager.
LAST WEEK.

CHARLEY'S AUNT
LAST MATINEE SATURDAY.
Next 12—Mr. John Drew in The Bachelor Shop.

OPERA THEATRE
Broadway and 25th Street.
Charles Froehling. — Manager.
Evening at 8:15. Matinees Thursday and Saturday.

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CLIFFORD & DIAL'S MUSIC HALL
AND JEWEL GARNERS.
20—ADMISSION TO 1000.—
Miss. Marguerite, Fleckwitz, Treja,
Lion-Jones, Fanny.
REVISED SERIES OF LIVING PICTURES.
Ruth Stoenke only.

EDDIE'S
Walter Soderstrom. — Owner and Manager.
FILLED NINETEEN.
Palace, 15, 25, 35, 40 and 50 cents.
Week of Sept. 1, 1892.

HARBOR LIGHTS
Tom Foy's
100th Street, between 82d and 84th Streets.
Wednesday, Thursday and Friday.
Boston Howard Atkinson, Mrs. Dorothy Conroy,
Clemence, G. Edgerton, Kathleen, Smith and
Gould, Daniel Tracy, Leo Frazee, Cremorne,
Sam Raymond, etc.

AMERICAN THEATRE
MATINEE SATURDAY.
General Seats, One-Room Circle and Balcony, 50 cents.

JAMES J. CORBETT
in
GOLDFINGER'S FIVE.

OPERA THEATRE
Broadway, near 39th Street.
Matinee Wednesday and Saturday.

FANNY RICE
And her Court Chorus in the New Comedy.
Also ROBERT COOPER.

WINTHROP STREET THEATRE
100th Street. Matinee Wednesday and Saturday.
Improved Orchestra Circle and Balcony, 50 cents.
Last Week of the Successful Comedy-Drama.

COON HOLLOW
Next Week—On the Comedy.

S. R. JONES' THEATRE
Come the Robot and Al Aron.
Palace Theatre, Thursday and Saturday.

JOHN L. SULLIVAN
A TRUE AMERICAN.
Next Week—On the Comedy.

BROOKLYN THEATRE.

OPERA THEATRE Washington and Tilley Streets.
Kroger & Co., — Proprietors.
David Kneller, David Foyles & Al. Haynes.
WEDNESDAY—MATINEES—SATURDAY.

MR. JOHN DREW

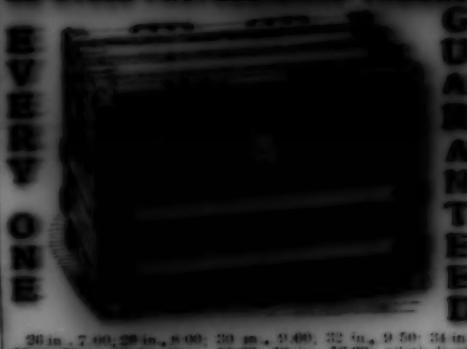
In Repertory. Including MISS MAUD ADAMS,
presenting Mr. Drew's Interlocutor.

CHRISTOPHER, JR.,

By Madame Ernestine Kyle.

MRS. GUY'S NEW PARK THEATRE

The Bowery and the 11th—Theatre of Brooklyn.
Mr. W. H. and W. E. SISK, Proprietors.
John C. Williams, Manager. **JIMMIE DAWSON**, **THE BANTERER**, **BOBBY WALKER**, **BOBBY WALKER'S**. Next week, **Tony**, **Grand Right**.

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EXECUTION, ACTING, ETC.
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OF AMERICA,

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SPECIAL SUMMER TERM.

Extending from JUNE 1 to SEPTEMBER 15, so the advantages of which the attention of musical students in out-of-town colleges, seminaries, etc., and people in the enjoyment of a vacation period, is particularly invited. Special advantages are offered to members of the theatrical profession.

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ACTING.

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EDWIN GORDON LAWRENCE, — Director.
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Wanted CHILDREN OF PROFESSIONALS to attend my special Ball class. This course includes a thorough tuition in all kinds of legitimate step and fancy dancing.

MANAGERS required, on short notice, with
SINGING AND DANCING COMPANIES.

STAGE DANCING.

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The author of the first book on Stage Dancing, "How to Dance," has now written a second book, "How to Dance in the Ballroom," which will be published in October. It will contain all the latest steps and dances.

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THE VOICE.

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OUT-OF-TOWN THEATERS.**Middletown, Conn.****McDONOUGH OPERA HOUSE.**

UNDER SAME ROOF AS McDONOUGH HOTEL.

Fully stocked with scenery, and house now thoroughly renovated and redecorated.

Seating capacity, 750.

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THE GRAND OPERA HOUSE, ALICE N. V.

A. Foster, Manager. M. A. FOSTER, Manager.

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WARNING!

Notice to all managers that CHARLES H. GREENE has forfeited all rights to "LADY BLAKEY" for a payment of accrued royalties. The author of two plays—no name ANNIE WARD THE FANY or the star. The author will dispossess the play to a responsible manager for each of the plays. ALFRED KNAPP ELIAS, Niagara Falls.

MIRROR INTERVIEWS.



Photo by A. Gandy.

Edward H. Sothern.

There are few young men in the profession who have risen as rapidly to stellar eminence as Edward H. Sothern. His father, the late Edward A. Sothern, was almost equally fortunate in this respect, as he made the great hit of his career in the role of Lord Dundreary when he was but thirty-two years of age.

The younger Sothern bears no special resemblance to his father either in historic mien or personal characteristics. The elder Sothern was irresistibly ludicrous. The son is more truly a light comedian, whose pleasing personality has contributed largely towards his remarkable popularity.

The interview recorded here took place at Mr. Sothern's bachelor apartments in Twenty-fourth Street. In relating the main incidents of his career, Mr. Sothern said:

"I was born in New Orleans in 1859. My father was English and my mother was of Irish extraction. How is it? Am I an American under the circumstances?"

"Why certainly, if you choose to claim American citizenship."

"Very well, then, I suppose that I'm not barred from becoming President of the United States. At all events, I'm an American actor, and not an English interloper."

"Did your father wish you to become an actor, or was it your own choice?"

"My father, discovering that I possessed some talent for drawing, wished to make a painter of me. He accordingly had me take drawing lessons for several years with a view to having me entered as a pupil of the art school of the Royal Academy of London. My own preference was to adopt a stage career, and I prevailed on my father to allow me to accompany him on one of his American tours. The upshot of it was that I finally obtained his consent to try my ability as an actor."

"When and where did you make your professional debut?"

"At Astley's Park Theatre, New York, in 1875, when my father revived his old play of *Son*. I could hardly have said that the pit roared at me, as they roar at Edmund Kean on his appearance in London—even if there had been a pit. But I felt very much as Kean did on his way to the theatre. 'I only waited I was going to be shot.' The fact is I was suffering from stage fright. You might imagine from this that I had to play an important role. My part was that of a cabman, and all I had to do was to carry a small trunk and deposit it on the stage. I was so nervous that I entirely forgot my lines when the time came for me to speak. My father was on the stage when I made my appearance on that memorable occasion. I walked towards him but could not utter a word. It had never occurred to me before that people could talk to each other on the stage in an audience, and not be overheard by the audience. So you can imagine my sensations when I heard my father exclaim, in a sotto voce basso profundo, 'Why don't you say something? Can't you speak?' I supposed, of course, that the comic audience was aware of what my father said to me. I felt like sinking through the earth, and got off the stage as quickly as I could. This performance only confirmed my father's opinion that I would never make an actor. Still, I appeared with him the next night, and after considerable drilling succeeded in getting off my sentence."

"And what was your next effort in the dramatic line?"

"Oh, I traveled with my father's company for a year, and then served a sort of apprenticeship at the Boston Museum for three or four months."

"What sort of parts did you take?"

"Everything in the utility line—bandits, ruffians, dukes. I had very little to say, but acted a great deal. William Warren and Mrs. Vincent were in the company at the time and were very kind to me. After that I returned to England with my father, and on my return to this country became a mem-

ber of John McCullough's company during the season of 1880-81. Then I went to England again and filled a few engagements in London and the provinces. I played at the Criterion, Standard, Royalty and other houses. I also traveled with my brother Lytton, in England, playing low comedy parts in David Garrick and Lord Dundreary."

"You subsequently returned to John McCullough's company. I believe?"

"Yes, I joined McCullough's company in 1883 and remained up to the time of his retirement from the stage. That followed two years of hard luck. I could no longer get an engagement than the company would burst up, and I would have all I could do to get my trunk back to New York. Misfortune seemed to have a firm grip on me. Finally the spell broke. I was in Chicago wondering why I had been foolish enough to go on the stage anyhow, when I unexpectedly received a summons to New York to assume a part in Estelle Clayton's production of *Fayette* at the Union Square Theatre. That was in 1885 and seemed to be the turning point in my career. Shortly afterwards Helen Danvers engaged me to play in *Mona* at the Star Theatre, and afterwards made me a regular member of her company at the Lyceum. I remained with her during the long run of *One of Our Girls* at that house."

"When did you branch out as a star?"

"It happened in this way. My brother had in his possession a play called *Trade*, which was written by Robert Reece and Madison Morton. My father never had occasion to use this play. So I took it to the Producers. We talked the matter over, with the result that after some alterations the name of the play was changed to *The Highest Bidder*, and I appeared in the part of Jack Hammerton when it was brought out at the Lyceum Theatre in 1887. My success in the role led to a contract, according to which I was to go on a starring tour under the management of Daniel Frohman. In subsequent seasons I starred in *Lord Chumley*, *The Minister of Woodbridge*, *The Dancing Girl*, *Captain Letterblack*, and *Sheridan*. Last week, as you know, I opened my annual engagement at the Lyceum with the production of Paul Potter's new play, *The Victoria Cross*."

"Shall you limit yourself to appearing in *The Victoria Cross* this season?"

"Well, as the box-office report for the first week seems to indicate that *The Victoria Cross* is destined to prove a drawing card, it would be foolish from a commercial standpoint for me not to take advantage of its success. In the course of the season, however, I shall appear in *Bonnie Prince Charlie*, by Marguerite Hergenhan, and also in a new play by Jerome K. Jerome. I shall also give occasional performances of Jerome's comedy, *The Way to Win a Woman*."

"Don't you produce a play of your own at the Star Theatre, New York?"

"Oh, yes. I forgot to tell you about that. I appeared as *Helenodes Flighty*, the crack, in a farcical comedy I concocted, called *Whose Are They?* I elaborated the play from a one-act farce I wrote, called *Gertie's Games*, in which I had previously appeared in England. John Hanson and my sister, Eva, were both in the cast at the Star."

"Was it your ambition to devote yourself to light comedy roles at the outset of your career?"

"No, it was my ambition to become an actor. I, of course, recognized that actors are ranged in certain broad classes. One actor may be suited in temperament, voice, and general appearance for tragic roles, in which another actor, with a comic personality, would make a lamentable failure. But I hold that it is a mistake to limit an actor to one line of parts. An actor ought to be allowed to have no greater ambition than to reproduce in each succeeding role the little tricks and mannerisms that first attracted managerial and public attention to his work. I am aware that many actors and managers took upon themselves histrio-mimetic pretensions as a sort of professional trade-mark. I am also aware that I have been criticized for repeating certain mannerisms in the various parts I have assumed since *The Highest Bidder*. Now, strange as it may seem to you, I am always glad to have my faults pointed out, because I am trying to rid myself of histrio-mimetic mannerisms."

"But is it not probable that these very mannerisms—the individuality of your style—may have been the open sesame to your success?"

"Well, you are the best judge of that, but I don't intend to limit myself to one style of character for all that, if I can help it. The trouble is to find the character. When a dramatist writes a play with a certain star in view he generally endeavors to adapt the part to the line of work he has seen the star do in previous plays. He seldom considers that the actor may have latent ability in an entirely different direction. In most instances he does not know the actor off the stage—that is, he has not associated with him sufficiently to get inside of him,

so to speak. The astral tailor simply takes the external fit. I claim that in many instances an actor is distinctly hampered by this photographic reproduction of his former efforts. As Shakespeare wisely remarked, 'the play's the thing.' The dramatist should strive to write a good play without having any particular actor in view. When the play is completed, if there is a part he thinks suited to a certain star he might submit the play to him or her as the case may be. The actor would then have utter liberty to do as he liked. I am unable to quote any great play that was written to set forth the peculiarities of some prominent actor."

"I believe your father stumbled upon the part of Dundreary by sheer accident."

"Accident is scarcely the right word to use in his case. Much to his disgust he was cast for the subordinate character of Lord Dundreary, who was intended to be an old man, and who had only forty-seven lines to speak when Tom Taylor's play, *Our American Cousin*, was to be produced at Laura Keene's theatre in 1858. At first he declined to play the part, but undertook it subsequently on the condition that he should be permitted to remodel it on lines of his own. Then he commenced putting into it everything he had seen that had struck him as wittily absurd. He used to declare afterwards that there was not a single look, word or act in Lord Dundreary that had not been suggested to him by people whom he had known since early boyhood. To use his own words—he boiled down all the fogs he had met before he played Lord Dundreary. His success in the part was all the more remarkable from the fact that his name had before that been identified with characters of an entirely different type. This only goes to prove that an actor may have latent ability that can never be brought out if managers and playwrights do not give him full sway to essay characters of a different style and type from those he has hitherto enacted."

"Your father afterwards made another hit in *The Crushed Tragedian*, did he not?"

"Yes, indeed. He also added the plays of David Garrick and *Used Up* to his repertoire, in both of which he was very popular. Come into the next room and I'll show you some of the things that belonged to my father. Sam and I have been collecting them. We are having a case made for some of them, which is to be known as the Dundreary case."

Mr. Sothern then showed me one of the cases his father wore on the first production of *Our American Cousin*, and which was loaned to him by Dion Boucicault for the occasion. Among the most valued relics in the collection are the buckles, walking stick, and snuffbox he belonged to David Garrick, and that were presented to the elder Sothern by the Rev. Charles Clapham, who in turn is said to have received them from Mrs. Garrick.

A. E. B.

THE FIRST LIVING PICTURES.

In last week's *Mirror* you reply to a correspondent in regard to the first company to produce "living pictures" as follows: "We might call attention to the 'living statuary' introduced by Matt Morgan at the Fourteenth Street Theatre, New York, about fifteen years ago," that your correspondent may be fully posted, and to enlighten your more youthful readers, I will give you a history of living pictures in America.

There came to this country in May, 1850, (thirty-eight years ago), the Keller Troupe, which presented a series of tableaux, which they called "living statuary"—"Aurora and Night," "Faith, Hope and Charity," etc.

The tableau vivants were arranged on a revolving table in the centre of the stage, and were beautiful to look upon.

During the evening Monsieur and Madame Keller distributed a large quantity of bouquets among the audience. The skill with which M. Keller threw the flowers even into the furthest recesses of the upper tiers, was only equalled by the grace with which Madame Keller scattered her floral favors among the occupants of the dress circle and boxes.

The earlier tableaux always met with cheers and deep groans, the former for Beauchamp and Fillmore, the latter for Colonel Fremont. This company appeared at Empire Hall, 34th Broadway, adjoining the Metropolitan Hotel.

When George Lee opened the Franklin House, 117 Grand Street (opposite our door from Broadway), on Dec. 7, 1852, he gave living representations of statuary; but the vulgar called them "model artists." There were twenty-seven ladies who appeared in fourteen representations; viz., "The Three Graces," "Venus Rising from the Sea," "Ruth Surprised," etc.

Matt Morgan's troupe at the Fourteenth Street Theatre was in March, 1853.

Coronet T. Addison Brown.

THE SILVER WEDDING.

The production of Miller and Comfort's musical farce-comedy, *The Silver Wedding*, will take place at Tyrone, Pa., on Friday. The fun of the piece is evolved from the

"goings-on" at the silver wedding of Alice Harmsworth and her wife. Alice invites all his relatives and friends to his farm. His rural ideas, however, do not suit the city folk, who take charge of the festivities, and a general burrash time ensues.

The guests succeed in inducing Alice to follow four of the city girls to Long Branch. His wife follows him, full of jealousy and wifely indignation. Finally Alice convinces his better half that his flirtations were entirely harmless, and that "his heart is still true to Poll."

MISS VANE MARRIES MR.

Lilla Vane was reported to be engaged to marry a wealthy non-professional by several morning newspapers last week. Miss Vane called at the *Mirror* office to give denial to this assertion.

"The story is without foundation of any kind. I have no intention to marry and no thought of leaving the stage."

Miss Vane returned from England three weeks ago. She is under engagement to play this season in *Nat Goodwin's* company.

OURSELVES AS OTHERS SEE US.

The *Herald*, of Glasgow, Scotland, making of the "Four Track Series"—the New York Central's guide books—says:

"No effort is made in this country to produce railway guide books that can compete with this Series. The scope of the issue gives every opportunity for the display of the varied charms of American scenery, there being views on the Hudson River, in the Adirondack Mountains and Catskills, on the St. Lawrence, Niagara Falls, etc. The great feature of the Guides is the admirable pictures."

A copy of the illustrated catalogue containing a thorough review of the "Four Track Series"—books, maps and etchings—will be sent free by mail, postpaid, to any address in the world, by George H. Daniels, General Passenger Agent, New York Central and Hudson River Railroad, Grand Central Station, New York."

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postage to all parts of the world.
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WARNING.

The Marion Boys, carrying give notice that they still the sole owners of their successful play in Virginia Station, and hold the exclusive rights to its production in America. Their right to the play and any version or adaptation of it, either in drama, choral, or pantomime, has never been contested by us, to the courts of New York or elsewhere. This right may be granted by us, to the extent of any attempt to infringe by the unauthorized performance of the play, or version, or adaptation of it, or of any imitation or burlesque taken from it. All persons are warned against any infringement of this right, either a performance of the play or version, or adaptation of it, or of separate incidents, or tricks, or features taken from it; and all measures of law will be taken against allowing an infringing performance to take place of any theme under the control. Any infringing meet will be summarily punished, and all persons responsible held liable to damages. HOWE & HOWELL,
87 & 89 Broadway, N.Y. City.

Atlantic Transport Line

NEW YORK—LONDON.

Steamship *Marion*—Arrived
Sunday, October 10th.

The *Marion* has now completed her second voyage to Europe, and will make a third trip to the same destination in November.

Passenger tickets available for the
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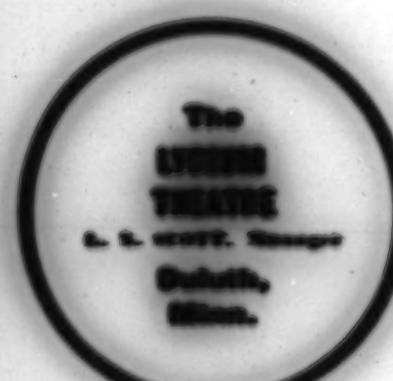
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All communications for open time M. B. CURTIS in **SAM'L OF POSEN**, this season or next, address Duncan R. Harrison, Manager for Mr Curtis, as per the following route: Week Sept. 2, Grand Opera House, St. Louis, Mo; week Sept. 9, New Academy, Milwaukee, Wis.; week Sept. 16, Schiller Theatre, Chicago, Ill.; week Sept. 24, Detroit Opera House, Detroit, Mich.; week Oct. 1, Duquesne Theatre, Pittsburg, Pa.; week Oct. 8, Star Theatre, Buffalo, N. Y.; weeks Oct. 15 and 22, Park Theatre, Boston, Mass.; or, care W. A. McConnell, American Theatrical Exchange, 1180 Broadway, New York City.